

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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MR. EDWARD HALLAND.

MR. EDMUND BURKE.

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admitted before September.

FORTNIGHTLY CONCERTS, Saturdays, February 5 and 19,  
4.30.

CHAMBER CONCERTS, February 14 and March 2, at 3.

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MALE VOICES—FIRST CLASS (minimum number of voices, 60). PRIZE, £100 and a Silver Cup.

- (a) "Sea Fever" ... .. Cyril Jenkins  
 (b) "War Song of the Saracens" ... .. Granville Bantock  
 (a) and (b) to be unaccompanied.

MALE VOICES—SECOND CLASS (minimum number of voices, 40). PRIZE, £30.

- "Song of the Bards" ... .. Julius Harrison

FEMALE VOICES. PRIZE, £30.

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GERVASE ELWES

1866—1921

# The Musical Times

AND SINGING-CLASS CIRCULAR

FEBRUARY 1 1921

## GERVASE ELWES

It is long since the musical world received such a painful shock as on January 12, when a cable from New York announced that Gervase Elwes had been accidentally killed at Boston railway station. He had been in America only a fortnight, and had commenced a concert tour with a recital at New York a few days before.

Gervase Elwes had a place of his own in our musical life. We have better voices, and even better singers from a purely technical point of view, for his organ was not remarkable for power or range, and there was frequently a sense of effort in his highest notes. But in singing, even more than in instrumental performance, deficiencies on the score of tone and technique may be outweighed by interpretative gifts, and by the various factors that make up what is covered by the comprehensive term 'personality.'

Herein lay his peculiar excellences. Save that he rarely sang works calling for other than serious expression, he had, on the interpretative side, much in common with Plunket Greene. He sang with a whole-hearted fervour that took his hearers captive, and the way to this sympathetic understanding was made the easier by the beauty and clearness of his enunciation. For him, English was no ugly, unsingable tongue.

The serious bent to which reference has been made naturally led him to oratorio, and he will be remembered chiefly for his work in two of the greatest examples of that form—one old, the other modern. The modern work comes to mind first. It is sometimes said, and with a good deal of truth, that executive artists leave little or nothing by which they can be remembered. Their most brilliant performances, especially if they be singers, are often in connection with music of ephemeral character. Elwes, however, was for so long identified with the part of Gerontius that his memory will live with Elgar's work. Apart from the religious convictions which made him a peculiarly fitting exponent of the part, he was especially well-equipped for the performance of music which in a superlative degree calls for intimate expression. He sang the part at the first performance of the oratorio, in April, 1904, and has been closely identified with it ever since.

His other outstanding success was with the music of Bach. From time to time he sang on the concert-platform airs from the Church cantatas, and by his beautifully-phrased and expressive performances did much to draw

attention to these hitherto neglected masterpieces of Bach. He had no superior in the trying part of the Narrator in the 'St. Matthew' Passion. He was aided here by his clearness of utterance, and not less by the unerring instinct with which he lightly passed over the less essential portions of the text. In his hands *recitativo secco* was a vital thing, instead of the infliction so many singers make it—a dreary series of stereotyped phrases, with the words only partly audible.

As a singer of songs Elwes was ever ready to bring forward examples by native composers. It has even been said that his kindness in this matter led him to add to his repertoire a few songs that were scarcely worthy of his powers. But this fault, in so far as it results from a sympathetic appreciation of the work of his fellow-countrymen, is one that we can not only easily forgive, but even wish to see committed by other artists.

On the concert-platform he was identified with a work that, both through its words and its music, makes a unique appeal to English folk—the 'Wenlock Edge' cycle of Laurence Housman and Vaughan Williams. Here, as in 'Gerontius,' he found an ideal medium for his interpretative gifts.

Ample biographical details have appeared in the daily press during the past few days, so there is no need in this place for more than the merest outline. From a lengthy article in the *Musical Times* of May, 1912, we take the following facts.

Gervase Elwes was born at Billing, near Northampton, on November 15, 1866. In 1877 he went to the school connected with the Oratory, Birmingham, founded by Cardinal Newman. Here he played the violin in the school quartet, and with the musical fathers of the Oratory. In later years he used to recall with interest the fact that Cardinal Newman, himself something of a violinist, used to attend the practices with enjoyment. The boy had an excellent treble voice, and was of course a valuable member of the choir.

In 1881 he went to Woburn School at Weybridge (where he gave a good deal of attention to the violin and pianoforte), leaving for Christ Church, Oxford, in 1885. His adult voice promised to be baritone, but at this stage nothing was done in regard to its development. Nor, during his stay at Munich (1888-90), where he had gone to study languages in preparation for a career in the Diplomatic Service, did such musical work as he found time for take a vocal turn. Instead, he played the violin. During this Munich period he married Lady Winefride Feilding, a daughter of the Earl of Denbigh. In 1891 he was appointed honorary attaché to the British Embassy at Vienna. Here he still worked at music, taking harmony lessons from Mandyczewski. His voice began to develop during his three years at Brussels (1892-95), where he held an appointment at the British Legation. He studied singing under Demest at the Brussels Conservatoire, and was still a baritone rather than a tenor when he left Brussels and the Diplomatic

Service together. After a few years in which he sang a good deal as an amateur, he decided to enter the musical profession. He went to Paris and placed himself in the hands of Bouhy, working tremendously and taking ten lessons a week—two with Bouhy, four with one of his assistants, and four in opera classes.

Probably the distinct articulation that conduced so much to his success in after years was largely due to an incident that happened at this time. He often told the story later, with none the less relish for its being against himself.

He sang one day to Higgins, during one of the latter's visits to Paris in search of singers for Covent Garden. Elwes sang 'If with all your hearts,' and had something of a shock when Higgins, after a few pleasant remarks, added that if he had not known the aria he could not have guessed the language in which it was being sung. Elwes took the lesson to heart, and for a long while practised reading aloud and singing with a pencil between his teeth.

His first professional engagement in this country was at the Westmorland Festival in 1903, when he sang the solos in Somervell's 'The Power of Sound' and Elgar's 'Coronation Ode.' He was, however, not fully satisfied with his vocal equipment—the criticisms of his singing both at Westmorland Festival and at his subsequent débüt in London were not as a whole favourable—so he resumed his studies, this time with Beigel, a well-known Vienna professor at that time in London. He afterwards regarded this period of study as his musical salvation.

This brings us to 1904, the year in which, chiefly by his creation of the title-rôle in 'The Dream of Gerontius,' he made an assured position for himself. His tragic end came when his reputation was at its height.

A word should be said as to his interest in the Competitive Festival Movement. He had great faith in its educational value, and showed his belief in the most practical way by giving a good deal of time to the organization of festivals near his Lincolnshire home.

Gervase Elwes entered the profession comparatively late in life—in his thirty-sixth year—so his career has been short. But length of days is not all, and it is certain that his seventeen years as a public singer have had far more influence for good on the musical life of this country than many more careers of treble the length. Nor was this influence solely musical. He brought into professional circles qualities that are notoriously rare among its members—modesty, generous recognition of the talents of others, and unfailing courtesy. These things belong to the man rather than to the musician, and although Gervase Elwes will long be remembered as a singer, all who had the privilege of even a slight acquaintance with him will treasure far more the fragrant memory of a personality of rare distinction and charm.

## PARRY AS SONG-WRITER

By H. C. COLLES

Two sets of songs by the late Sir Hubert Parry, recently published by Messrs. Novello, bring his sets of English Lyrics up to twelve volumes, and place before the public all which it is thought desirable to publish of the songs the composer left in manuscript.

Parry was among the least methodical of composers in the classification of his works. He abandoned opus numbers at the stage at which they become useful—that is, when they had reached the early twenties—and since then the date of the copyright or the occasion for which a work was written has been the chief means of determining the order of his compositions. But in the case of songs for a single voice with pianoforte accompaniment Parry fell into a convenient habit of publishing in sets periodically in a uniform edition, and hence it comes that in the twelve books of English Lyrics we have a *corpus* of his work in this genre from which it should be possible now to form a fair estimate of his character as a song-writer.

The first set of English Lyrics appeared in 1886 (published by Stanley Lucas, afterwards acquired by Novello), and was followed by a second set in 1887. This last was also the year of 'Blessed Pair of Sirens,' the choral work which more than any other established Parry in public esteem, and marked him as a composer who had passed the stage of youthful experiment, had formed his own ideals, chosen his own means of expression, making certain acceptances and certain refusals in technique, from which in point of fact he never afterwards departed seriously.

He was then in his fortieth year; a comprehensive list of compositions already stood to his credit. It included two symphonies, a pianoforte concerto, a variety of concerted chamber works, and such memorable choral works as the Scenes from Shelley's 'Prometheus unbound' and Shirley's Ode, 'The Glories of our Blood and State.' Among these are various song publications, one of the most interesting being the three 'Odes from Anacreon' (Moore's version), which enlivened appropriately the wine parties of Oxford undergraduates in the 'eighties. Big, bold, baritone songs, with a touch of the devil in them, much of the jollity of life, and some of the sentiment which youth feels about old age, they are entirely honest, happy, and clean. 'A garland of Shakespearean and other old-fashioned lyrics' was published by Lambourn Cock as Op. 21. It contains some things, such as 'A Sea Dirge,' which ought to be available now. Indeed it would be well worth while to go through the desultory publications before the English Lyrics began to appear, and make a little supplement drawn from the best of the early songs which have gone out of print.

It is to be noticed that one quite early song, 'O world! O life! O time!', written fifty years ago, appears in the twelfth set now before us, and

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Hubert Parry, Novello, bring twelve volumes, and it is thought the composer

methodical of his works. He was at which they had reached the date of the work was determining it in the case of the piano-forte. The convenient habit in a uniform in the twelve corpus of his and be possible character as a

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early song. fifty years ore us, and

it is among the most beautiful of the series. But before the appearance of the first set of English Lyrics, Parry's song-writing was merely an off-shoot among more absorbing activities. The years 1886-87 saw not only the appearance of the first two sets of English lyrics, the first with words chosen from Philip Sidney, Shelley, Scott, and Shakespeare, the second containing five songs, all by Shakespeare; but there was also published (Stanley Lucas) a set of four Sonnets by Shakespeare which are by far the most important of Parry's works for single voice and pianoforte outside the collection by which he is now mainly represented. These Sonnets are: 'When in disgrace with fortune and men's eyes' (xxix.), 'Farewell, thou art too dear for my possessing' (xxxvii.), 'Shall I compare thee to a summer's day' (xviii.), and 'When to the sessions of sweet silent thought' (xxx.). They mark even more decisively than the two books of English lyrics the starting-point of Parry's maturity as a song-writer. They show him handling with easy mastery the most baffling of poetic forms, never tempted to distort it for the sake of musical elaboration, never failing to find the point of a line in a supple vocal phrase or an apt comment in the harmonic expression, yet always securing a balanced musical design to match the formal characteristics of the verse.

As these Sonnets are so little known, a quotation may illustrate this point here. The passage given as Ex. 1 is the opening of Sonnet No. xxix:

Ex. 1. *Agitato.*

When in dis - grace with  
for - tune and men's eyes I all a -  
lone be - weep my out - cast state.

Its restraint and directness combined appeal at once to all who love the flavour of Shakespeare's lines. It is good reading vocalised. Indeed, one of the best tributes to Parry's genius in this respect was offered by a man of letters who once journeyed from London to Lancashire to hear 'L'Allegro,' because, he said, 'Parry is the only composer who, without annoying one, can set music to the things one has always loved.'

The melody sweeps forward through two quatrains, the restless syncopation always heightening the disquiet of the mood until the crisis of the third quatrain, where it is resolved in the following:

Ex. 2.

Yet in these thoughts my -  
self al-most des - pi - sing, Hap - ly I think on  
thee, on thee.  
and then my state, Like to the lark

It is quite impossible to analyse the extraordinary sense of satisfaction which this passage gives. The material is of the simplest description, the change from the minor to the major mode and from syncopations to plain chords, the repetitions of the phrase 'On thee' (Parry rarely allows himself any repetition of words), are all the commonplaces of musical device. But the

absolute rightness of the thing is magical. Those who do not feel the magic need scarcely trouble to pursue the study of Parry's songs further. They will not find anything, whether in his early or late examples, which is likely to interest them deeply. But those who do feel it will be encouraged to the study by the knowledge that, working through a large number of songs, not all of which are masterpieces, and many of which contain obvious defects of manner—especially in their instrumental writing—there is the prospect of discovering innumerable moments of eloquence, the art of which is entirely independent of artifice.

It is Parry's power of adding just so much music as can absorb the words, so that the song becomes a saturated solution of poetry in music, which produces his triumphs, and he was at first most sure of finding the right solvent when he took up the poets of the Elizabethan era rather than those of modern times. Of the thirteen songs which form the 1886-87 group, ten are by Shakespeare, and five of them are Sonnets, for besides the four published together, there is Sonnet lxxi. in the second book of Lyrics. It might be said of him that the fewer the notes the finer is the music, and he felt little temptation to multiply notes when his thought was in contact with the precise verbal expression of the earlier poets.

The later sets of Lyrics (III. to X.) came out mostly in pairs. Books III. and IV. (1895-96) are contrasted by the choice of authors. In the former Lovelace, Beddoes, and Suckling prevail, though Sturgis' 'Through the Ivory Gate,' perhaps the best-known of the larger songs through performances at recitals, is also found here. Emerson, Byron, Keats are prominent in Book IV., though he harks back to the Elizabethans with an exquisite setting of 'Weep you no more, sad fountains.'

Several of the songs which have been brought nearest to popularity are contained in the two Books, V. and VI., which belong to the years 1902-03. 'Proud Maisie' is most constantly chosen to represent Parry by singers who plume themselves on their 'British programmes,' and beside it in Book V. is 'Crabbed Age and Youth,' in which the pitfall of a trite rhythm offered by the short lines is wonderfully evaded; the *Coda* is a masterpiece of prolongation only paralleled by Purcell's 'Knotting Song':



In Book VI. is the bustling 'Love is a bable,' followed by 'A Lover's Garland,' the words of which 'from the Greek by A. P. Graves,' seem to have travelled via Ireland and have brought a rare Irish fragrance to the melody. Perhaps this is why Mr. Plunket Greene has been able to make this lovely song so peculiarly his own, so that it has overshadowed the statuesque English melody given to 'And yet I love her till I die' in the same volume.

Books VII. and VIII. were published together in 1907, and show a very distinct change of character from that of their predecessors. Book VII. consists indeed mainly of old lyrics, but Book VIII. abandons the old for the new. Even in setting Shakespeare and Ben Jonson Parry seems less completely at his ease than formerly. Certain restless figures in the instrumental part obtrude into the setting of Sonnet cix.:



The recurrence of this little nervous *arpeggio* in the lower part never quite explains itself in relation to those words which it seems intended to



underline. Again, 'Follow a Shadow' depends on the balance of vocal declamation with a pictorial instrumental figure which is exceedingly difficult of adjustment in performance:

Ex. 5. *Capriccioso.*

The musical score for 'Follow a Shadow' is presented in two systems. The first system shows the vocal line with the lyrics 'Follow a shadow, it still flies you;' and the piano accompaniment. The tempo is marked 'Capriccioso.' and the dynamics include 'mf' and 'p'. The second system continues the vocal line and piano accompaniment, with the tempo marked 'a tempo.'.

These signs of experiment, though they lie on the surface, are symptoms of a deeper change of outlook. Parry seems to be seeking to make the song a more personal type of expression than it had formerly been to him, and the beautiful 'Sleep' which ends the volume, with its long-drawn vocal phrases and its intimate rocking accompaniment, seems particularly the outcome of this change.

It is not surprising that the next volume (VIII.) should consist entirely of modern lyrics, three of which are by Julian Sturgis, author of 'Sleep' and of 'Through the Ivory Gate,' and to whose words Parry became increasingly partial. Sturgis often gave him the things he wanted to talk about, and that became more essential to Parry than the pure beauty of rhythmic language which had first attracted him to the Elizabethans. 'Whence?' a poem in praise of 'the prophet of days to be,' appealed direct to that political idealism which he was never weary of expressing in the greater choral works of the period, ranging from 'Voces Clamantium' (Hereford, 1903) to 'The Vision of Life,' produced at Cardiff in the year that these songs were published. He set the words with enthusiasm, launching impetuously into that angular phraseology which has become too familiar as one of his minor characteristics:

Ex. 6. *Grandioso.*

The musical score for 'Whence?' is presented in two systems. The first system shows the vocal line with the lyrics 'Hay crowned and good-lier than a King,' and the piano accompaniment. The tempo is marked 'Grandioso.' and the dynamics include 'f'. The second system continues the vocal line and piano accompaniment.

*cris.*

The musical score for 'The Song of Freedom' is presented in two systems. The first system shows the vocal line with the lyrics 'With voice both strong and sweet, The song of free-don he will sing.' and the piano accompaniment. The tempo is marked 'cris.' and the dynamics include 'ff'. The second system continues the vocal line and piano accompaniment.

*Allargando.*

The musical score for 'And I' is presented in two systems. The first system shows the vocal line with the lyrics 'And I' and the piano accompaniment. The tempo is marked 'Allargando.' and the dynamics include 'p'. The second system continues the vocal line and piano accompaniment.

*p*

The musical score for 'from out the crowd shall fling my' is presented in two systems. The first system shows the vocal line with the lyrics 'from out the crowd shall fling my' and the piano accompaniment. The dynamics include 'p'. The second system continues the vocal line and piano accompaniment.

*Slower.*

The musical score for 'rose-wreath at his feet.' is presented in two systems. The first system shows the vocal line with the lyrics 'rose-wreath at his feet.' and the piano accompaniment. The tempo is marked 'Slower.' and the dynamics include 'p'. The second system continues the vocal line and piano accompaniment.

There is something amiss with these turbulent interjections in the instrumental part, which here seem to belong more to the orchestra than to the pianoforte, and, when he writes them for the orchestra, again seem to belong to something else, and yet the thing is splendid; it carries a thrill with it culminating in the gorgeous cadence of the last line.

The songs in this volume are very varied. 'Whence?' is followed by the icy chill of Langdon Elwyn Mitchell's 'Nightfall in Winter,' and this with George Meredith's 'Dirge in Woods' makes a rare and singularly successful excursion into the purely descriptive type of song. 'Grapes,' at the end of the volume, recalls something of the mood of the youthful 'Odes from Anacreon.'

Book VIII. in fact marks a new epoch in his style, which is further illustrated by the contents of the later books. The ninth, published two years later (1909), stands apart from the others by the fact that it is devoted to the poems of one author,

and that a personal friend, Miss Mary Coleridge, who had died recently, and whose thoughtful little poems with their touch of mysticism and their charm of imagery gave Parry congenial material. 'A Fairy Town,' 'The Witches' Wood,' 'Armida's Garden,' hint at allegories which are made plain in the last of the series, 'There.' The set is the nearest thing to a song-cycle that Parry ever wrote, and they should be sung together if a singer could be found with the qualities of voice and brain to do equal justice to each number. They are by no means all equally successful, which is one reason for suggesting that they should be sung in sequence. One can hardly suppose for example that anyone would pick out 'Three Aspects' as a song to be sung purely for its own sake, yet it has force as an introduction to those which follow it. It is an instance of an unfortunate tendency of technique in Parry's songs of this period, the tendency to overcrowd the instrumental part with fussy figures which are not genuinely expressive, such as the following:

Ex. 7.

A cease-less striv-ing 'gainst un-num-bered foes.

Another and happier characteristic of these songs is an aspiration after a freer scheme of tonality than that which had contented him formerly. This aspiration, already evidenced in the ending of 'Whence?' is carried to the point of achieving delightful results by adroit modulation such as this in 'Whether I live':

Ex. 8. *Animando.*

Who ev-er was fool-ish, we were wise,

we cross-ed the bound-ary line.

Tempo mo.

I saw the

ril. a tempo.

soul look out of your eyes,

ril.

but it goes no further. Parry himself never 'crossed the boundary line' between his own accepted harmonic technique and those resources of combined chords and keys which are common-places of 'modernism,' but which always remained for him contradictions in terms.

This freer scheme, however, influences several of the last set of songs which he prepared for publication and which appeared in the last year of his life (1918). This, the tenth book of English Lyrics, contains six songs for high voice and is dedicated to Mrs. Hamilton Harty (Miss Agnes Nicholls), who was Parry's chosen interpreter of many of the soprano parts in his larger works and whose voice clearly inspired certain of the later songs. 'My heart is like a singing bird' is hardly what he would have chosen to set had he not had a particular voice in mind, and he revelled in writing the soaring, exuberant phrases in which Miss Agnes Nicholls excels and ninety per cent. of sopranos fail:

Ex. 9.

My love,



Beautifully as the lyric is treated to suit this special medium it is impossible to produce anything but a song of obvious emotion, and the later numbers of the set, 'Gone were but the winter cold,' 'A moment of farewell,' and particularly 'From a city window,' are the things which make this volume compare with the varied interests of Book VIII.

We must leave such comparisons aside for the moment, however, in order to glance at the contents of the two new volumes and see what addition they make to our knowledge of Parry as a song-writer. These fifteen songs are edited by Dr. Emily Daymond, Mr. H. Plunket Greene, and Dr. Charles Wood. It is known that Parry intended two more sets of English Lyrics, and the preface which the three editors initial says that 'five or six of them had actually been mentioned by him as among those that he meant to publish.' Further it tells us that

The songs now published comprise examples that represent the composer at widely different periods of his life; from 'O world ! O life ! O time !' (first written about 1870 and finally revised a few years ago) to the song that concludes the whole series, which, with its singularly appropriate words, was actually signed on his last birthday, February 27, 1918.

It seems fairly safe to guess however that a wide gap separates 'O world! O life! O time!' from its companions, and that the majority belong more nearly to that period which is represented by the publications of 1907 and subsequent years.

Book XI. contains eight songs for a low or mezzo voice ; Book XII. contains seven, all for high voice. These have been disposed with more care for effective contrast than the composer himself generally bestowed on such matters, and it should be said at once that the whole task of editing has been carried out with rare sympathy and careful scholarship. Book XI. begins with 'One golden thread,' a trifling poem by Julia Chatterton, treated with such delicacy that the music raises it to unexpected consequence. That is true of several of these songs. Parry sees the ideal behind a weak and even jejune verbal expression, and makes one forget the defect in viewing with him the content of the whole. The lyrics of Alfred Perceval Graves, four of which are included here, all have a dewy, folk-song flavour which calls out the happiest side of Parry's

art, and lovers of 'I'm wearing sweet violets' will quickly discover the charm of 'The Spirit of the Spring,' 'The Blackbird,' 'The Faithful Lover,' and 'She is my love.'

'If I might ride on puissant wing' (Sturgis) is so lightly poised that its charm is less readily discovered, and may be very easily brushed away by imperfect performance. Amongst these are two songs of a more severe type, 'What part of dread eternity,' the authorship of which is unidentified, and Massinger's 'Why art thou slow,' which alone in this volume recalls the more classical standpoint of Parry's earlier style.

Book XII. is still more various. It begins and ends with Julia Chatterton, and it must be confessed that, apart from the personal sentiment which attaches to his last birthday song, 'The sound of hidden music,' is not the one which we should linger over with the keenest sense of satisfaction. Herrick's 'To Blossoms,' and Beddoes' 'Dream Pedlary,' raise more subtle problems of design and rhythm, and more amply fulfil the expectations they arouse. 'Rosaline' (Thomas Lodge) contrasts strongly with these miniatures, and is remarkable for its frank exuberance, and as being almost the only one among Parry's larger songs which seems made for a tenor voice of the robust, full-bodied type. The other big song of this set, 'When the sun's great orb,' is almost overwhelming in its difficulty of execution and interpretation. It is one of several written for Miss Alice Elieson (Mrs. H. Warner) to words by her husband, and its mighty theme :

## The trumpet's blast resounds

In clear and resonant tones

**The reveille for the resurrection of the dead . . .**

inspired Parry to a unique effort. The result is a song in which the strength and the weakness of his later style are contrasted with singular sharpness. Even those most eager to perceive the majestic conception at the back of it must share a doubt of the way in which it is presented. But the explanation of what exactly that doubt is must belong to a more detailed analysis than would be appropriate at the close of this summary of his work as a song-writer.

The object has been to suggest the wide field which the twelve books of English Lyrics cover, and to show that they offer grounds for regarding Parry as one of the great song-writers of his time. It was right to publish 'When the sun's great orb,' for without it we should lose an essential aspect of him. We may well pause here before beginning the more detailed examination which must justify or dispel the contention.

(To be continued.)

The Federation of British Music Industries is now conducting a series of trade Lectures at Mortimer Hall, London, two of which were announced for dates in January. The most interesting of the series for the general musician is that to be given on February 15, by Mr. H. Saxe Wyndham, on 'Covent Garden Opera House and its History,' with musical illustrations.

## THE ORGAN WORKS OF BACH

(Continued from January number, page 17)

BY HARVEY GRACE

## V.—THE SONATAS FOR TWO MANUALS AND PEDALS

We have seen Bach producing his 'Little Organ Book' for the instruction of 'the beginning organist.' It was fitting that he should supplement that delightful work with a no less admirable collection of pieces calculated to produce the finished player. Bach joins hands with the moderns in a good many ways, but never more pleasantly and humanly than when, as in these cases, in the Anna Magdalena Clavier Book, and elsewhere, he showed how the student's technical and musical development should be simultaneous. As Parry says, 'he delighted in combining the beautiful with the educationally helpful.' It was left for some of his successors to produce dreary wastes of keyboard studies entirely devoid of musical significance—mere technical hard nuts with no kernel of beauty to make the cracking worth while.

Purists point out that these works ought not to be described as organ sonatas, inasmuch as they were written for a two-manual clavicembalo with pedals. But we may reasonably assume that Bach played them on the organ, and we know that they were written as studies in organ technique. Moreover, the title-page leaves the matter open: 'the works commonly known as the six Sonatas for the organ . . . are nowhere authoritatively described as for that instrument, but on a title-page (which may be of Bach's time, or soon after) as "Six Sonatas for Two Keyboards and Pedal," by which is *most probably* intended a harpsichord with two rows of keys and pedals.' (Parry, but my italics.) The two-manual and pedal clavicord was (as Griepenkerl tells us) 'an instrument at that time in the possession of every student on the organ, to exercise hands and feet at home and to prepare facility in a free use of them on the organ; for in the opinion of that time everything on the organ itself should be free invention.' (We need not consider the latter point seriously. The organ student practised at home mainly to save time and organ-blowers' wages.)

That Bach associated the instrument with organ music is proved by his having included a number of choral preludes in the 'Clavierübung.' It is worth noting, too, that Forkel deals with the sonatas in the section headed 'Compositions for the Organ,' adding that Bach wrote 'other organ Sonatas,' alluding, probably, to the Pastorale, trios, and similar detached movements. This is significant, because Forkel lived sufficiently near the Bach era to have imbibed a good many of the ideas of Bach's contemporaries regarding his works. And although the idiom of the Sonatas is not always that of the organ, it is in many places certainly not that of the clavicembalo. Such passages as:



would be ineffective on the clavicembalo because of its inability to sustain tone. This is only one of the numerous cases where Bach was thinking in terms of the organ, or of some such chamber combination as flute and violin, rather than of an instrument so lacking in *sostenuto* as the clavicembalo. As a particularly striking example, see the fugue which forms the *Finale* of the C minor Sonata. The countersubject in the treble in bars 10-14, is a typical piece of organ writing—indeed, it is a fellow to that in the great G minor Fugue. The point as to whether the works were written for organ is not important, and I have touched on it only because Bach's biographers seem to have decided rather too readily in favour of the clavicembalo. But after all, whatever the works may have been originally, we may boldly call them organ sonatas now for two excellent reasons: (1) they have become a very important part of the organ repertoire, and (2) there is no other instrument in general use on which they can be played.

The composition of the various movements extended over a considerable period, and, as is so frequently the case with Bach's works, some of the material was originally designed for other purposes. Thus the *Finale* of the E minor Sonata originally came between the Prelude and Fugue in G major (the Fugue on the subject from the Cantata 'My spirit was in heaviness'), and the *Adagio* and *Vivace* which open the same Sonata were extracted from the Cantata 'Die Himmel Erzählen.' The *Largo* in A minor was intended to serve as a middle movement to the Prelude and Fugue in C major, probably that with the Fugue subject *c-d-e-f*. (Schweitzer alone says the *Largo* belonged to a Prelude and Fugue in G minor, an unlikely theory, on the score of key, though of course Bach may have transposed it from G minor when using it for the Sonata.) The oldest of the movements appears to be that which opens the D minor Sonata; it is found among the variants of the first part of the 'Well-Tempered Clavier.'

There can be no question as to the effectiveness of the organ as a medium for works of this kind. We may be sure that if Bach wrote them for the



clavicembalo he was not long in perceiving that whereas that instrument merely gave him two manuals and pedals all of the same tone-colour, the only difference between the manuals being that of power and (by means of an octave-coupler) of pitch, the organ enabled him to use a different colour for each of the three voices, and to make them all of equal strength when desired. The last point is important, because although there are some passages where the effect should clearly be that of melody and accompaniment, the texture is mainly polyphonic, and its beauty can be properly realised only when the three strands vary in colour but not in strength.

In style they are a curious blend of the Italian and the German. Bach wrote them when passing through a kind of chamber music phase. He was apt to follow up in this way any branch of composition that attracted him specially. Parry suggests that they were written 'as a kind of sequel to the Sonatas for violin and clavier, or flute and clavier. Bach had here written a good deal in three-part polyphony, one voice being given to the violinist and a couple to the keyboard player. He may have been struck by the desirability of a similar type of writing for a medium in which all three parts could be managed by one performer.' The only point against this theory of Parry's is that, as we have seen, two of the movements had already been written definitely for use as organ works. It is therefore reasonable to suppose that in the Sonatas Bach was developing an organ form in which he had previously experimented. Later he continued to develop it by combining it with the choral prelude, some of his finest specimens being cast in organ trio shape.

Spitta thinks that in these works Bach found the three-movement organ form that he had endeavoured to establish in the *Toccata*, *Adagio*, and *Fugue* in C, and in one or two other organ works. This may be so, for although at first sight a slow movement between a prelude and a fugue may seem to be well placed, in actual practice it works out otherwise unless all the movements are on the short side. There is a vital difference between a three-movement sonata and a prelude and fugue separated by a slow movement. In the sonata the most serious business is almost invariably in the opening movement, and the *finale* makes the least demands on the hearer. In the case of a prelude and fugue the complexities are in the latter, and the longer and more elaborately developed the prelude the less chance there is of the fugue making its full effect. (In our last chapter we saw in the *Toccata* and *Fugue* in F a good example of a fugue being killed by its prelude.) But probably the real origin of the Sonatas is to be found in Bach's habit of working out the possibilities of any form to which by necessity or chance his attention had been directed. The bulk of the movements were undoubtedly written round about 1723-27, a period when, judging from the chronological list of his works, the chamber music fit was

on him. It was a natural and happy idea to write a type of chamber music possessing the double claim of being well adapted for both clavicembalo and organ. And here was young Friedemann growing up, already a notable performer, and hoping soon to leave home for his first post: the Sonatas would be just the thing to add the finishing touches to his playing. This is not mere guesswork. Forkel says: 'Bach wrote them [the Sonatas] for his eldest son, Wilhelm Friedemann, whom they helped to become the great performer he was when I knew him.' Friedemann, thus technically armed, was appointed organist at the Sophienkirche, Dresden, in 1733.

Bach's readiness to be influenced by a mere word has already been mentioned in discussing the 'Little Organ Book.' We have another example here. Parry says, 'It may seem a little perplexing that he not only took over the grouping of movements and the name, but also the Italian style. This may have been owing to his extreme susceptibility even to words, so that the Italian name set his mind going in an Italian style. But it may also have been the much more subtle reason that, the type of sonata having been mainly cultivated by Italians—and that with distinguished success—the associations of the particular scheme were all mainly Italian.' The Italian influence is obvious. What seems so far to have been overlooked is the probability of early French organ writers having contributed something. They were much given to the writing of organ trios, and Bach, we know, possessed a good deal of their music in MS.

If the Sonatas are less appreciated than they should be, the fact is probably due to editors, commentators, and teachers having laid undue stress on their value as technical material. No doubt many a student has taken them up as studies and has soon come under their spell as pure music. But probably the majority stick at the exercise stage, and, after working at a few movements as studies in independence of hands and feet, lay the volume aside with Rinck's 'School' and Schneider's *Trios*. Oddly enough, some of the movements have achieved a wide popularity in unexpected quarters owing to the efforts not of an organist but of an orchestral conductor. Sir Henry Wood's arrangements of the *Andante* from No. 4 and the *Vivace* from No. 6 have long been much enjoyed by Queen's Hall audiences. One would have thought that the hint should have been enough for our organ players, and especially our recitalists. The movements arranged by Sir Henry are equalled, even surpassed, in attractive qualities by several of their companions. Let the recitalist who wishes to deal a stout blow at the still-lingering tradition that Bach was a mere composer of dry fugues play again and again the first and third movements of the E flat, the slow movement of the D minor, the first movement of the C minor, the *Andante* and *Finale* of the E minor, and the first and third movements of the G major. There are other movements as good—for example, the



*Finale* of the C minor, which is one of the finest of three-voice fugues—but those mentioned above are most likely to appeal at once to the average hearer.

The charm of the Sonatas lies chiefly in their melodiousness, the close and animated interplay of their voices (especially in the manual parts), and the beautiful ease and flow of the polyphony. Let us look at a few examples of themes that take hold of one immediately. Here is the frank subject which opens No. 1:



The *Adagio* that follows is in Siciliano style, beginning with this expressive tune:



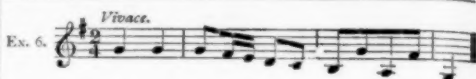
So far as the slow movements are concerned, however, the palm for melody must go to the *Adagio* of No. 3, the theme of which has a kind of lazy grace all its own:



Bach was evidently fond of it, for he arranged it later as a Trio for flute, violin, and clavier, in which form it serves as a slow movement to a Concerto in A minor. In the version before us nothing is more delightful than the way the tune steals in with one of its voices slightly decorated, first in D minor, later in F, with the parts inverted. Here is the D minor passage:



Very characteristic is the robust subject of the *Vivace* of No. 6:



and hardly less arresting the opening of the *Finale*:



One of the most enjoyable of all the eighteen movements is the *Finale* of No. 2. It does not lend itself to quotation, because its effect lies in the sparkling animation with which it is carried through. It is one of the very best of all Bach's recital works. A movement which runs it close in this quality of spirited tunefulness is the *Vivace* of No. 4. One would like to comment on the delightful development in some of the movements, but space does not permit. Let the student examine the *Allegro moderato* of No. 1, and see what Bach makes of the figure with which Ex. 2 begins. He should then look at the *Siciliano* which follows, and note Bach's use of Ex. 3 inverted and given to the pedals. And, as a crowning example of making something out of nothing, the *Andante* of No. 4 must be touched on. This is one of the movements so popular with Queen's Hall audiences. Yet it consists of nothing more than a couple of motives of the simplest description, embellished, inverted, imitated, and made the most of generally. Here is a quotation showing the second of these two themes, a figure half a bar in length, elaborated and used dialogue fashion, the whole passage being then inverted:





It should be observed that this theme is really a development of the figure:



which is a prominent feature in the counter-theme of the first subject, so that the germ of the whole movement is in the first three bars.

As was said above, the organ is a better medium for the sonatas than any instrument of the cembalo type could have been. This superiority is shown unmistakably in some of the rapid conversational passages. Sometimes these consist of short phrases treated in canon:



One of the charms of such passages is the eager effect of the close capping—an effect that depends largely on the voices being of equal strength and of different quality. At times we find all three voices joining in this animated interplay:



Only an organ or a chamber music combination can do such passages justice. There are no more delightful moments in Bach's organ music than these—and they are frequent in the Sonatas.

A few words on the registration. A good working principle may be based on the fact that in form, idiom, as well as in a certain intimate quality, the Sonatas are chamber music. Violent changes of stops are clearly out of place: for, as Schweitzer points out, it is inconceivable that new instruments should be added in the course of a Trio. Nevertheless, we must be prepared to make slight modifications in the relative strength of the keyboards from time to time, especially in passages where the melodic interest shifts from keyboard to keyboard. For example, in the first movement of No. 3, the combination that suits:



will be absurdly top-heavy for the inversion of the passage that occurs later on. The triplets

should be a mere delicate ripple, especially when they occur in the higher position. Most cases of this kind can be met with ease on organs with an enclosed Choir; at all events, so far as the softer movements are concerned. In the louder ones we shall be reminded once more of the deficiency of the average English Choir organ in the matter of *mf* diapason tone. It may be necessary to add or throw off a stop at times. If so, we should make a change as unobtrusively as possible, taking care that such change has a more definite object than the mere obtaining of variety. It must be a perverted ear that demands more variety and interest than is provided by these three beautifully woven strands of tone. The stops should be clear and prompt of speech, rather than loud. In the pedal department there is no room for the booming Bourdon that used to be the sole pedal stop on so many small and medium-sized English organs. The prevailing pedal tone should often be 8-ft. rather than 16-ft., and on occasion we may well use a soft 4-ft. as well as a telling 8-ft. and a soft 16-ft. A *very* soft 16-ft. may be used for one of the manual voices at times, especially in the more expressive slow movements, and, just as string players would play some of these passages *vibrato*, we need not be afraid to use the tremolo, always provided that we have a good one—a wave, not a rattle.

Many of the ornaments may be omitted at pleasure. They belong to the cembalo, and in some cases their only object was to make good that instrument's lack of sustained tone. Schweitzer points out that Friedemann's manuscript (on which the Peters edition is founded) contains many more embellishments than Bach's own autograph copy, which Emanuel possessed. Emanuel's copy is the later in date, so we see that as Bach grew older he used fewer ornaments—indeed, his opponent Schiebe attacked him on this very score. The organ student, then, may spend his time more profitably than in negotiating the more difficult of the ornaments, both here and in the organ works generally.

On the technical advantages to be derived from a study of the Sonatas there is little need to speak. Here is Schweitzer's opinion: 'To this very day they are the *Gradus ad Parnassum* for every organist. Whoever has studied them thoroughly will find scarcely a single difficulty in the old or even in modern organ music that he has not met with there and learned how to overcome; and before all he will have attained that absolute precision that is the chief essential for good organ playing, since in this complicated trio-playing the slightest unevenness in touch is heard with appalling clearness.' And Parry: '... these Sonatas gain quite a special character from the manner in which Bach makes use of the device of crossing the hands and interlacing the parts which are given to them. It seems, indeed, to be his cue in these works, and the effect is to make the works extraordinarily serviceable to develop independence of hands and feet.'

So far as the latter members are concerned the Sonatas are of great value because they provide pedal passages well off the beaten track—wide leaps, arpeggios, and melodic and other passages wherein good phrasing is called for. Some of the movements contain Bach's own phrasing marks. As Schweitzer and Widor point out, 'they show that Bach's ideal aim was to wrest from the keyboard a plasticity such as is peculiar to bowed instruments.' As studies in phrasing alone these works cannot be neglected by the student.

But let our last word on them be a reference to their value as pure music. Parry says: 'The Sonatas present a polyphonic texture of the very first quality, and there are few works of Bach that are more delicately poised or more subtly finished.' Schweitzer is equally enthusiastic: 'For the connoisseur there is hardly a purer aesthetic delight than to pursue these three contrapuntal lines—so free and yet so bound by the laws of beauty—through their delightful intertwinings, to say nothing of the perfection of the themes.' And let due honour go to Forkel, who, though living at a time when Bach's fame was under a cloud, had the seeing eye that could detect a masterpiece, neglected though it might be. He says of the Sonatas: 'It is impossible to overpraise their beauty. Bach composed them in the full vigour of his powers, and they may be considered his *chef d'œuvre* in this form.' These things being so, why do no more than a mere handful of organists give the public a chance of hearing this delightful music? Any doubts as to its attractive power have long since been dispelled by the popular success of Sir Henry Wood's arrangements of some of the movements. They are difficult, it is true, but our recitalists do not eschew music on that score. Unfortunately they do not *sound* difficult—in fact, the better their performance the easier they appear to the listener. A fatal defect this, where most soloists are concerned. Now a work that is easy, and yet sounds desperately difficult . . .

A few detached works apparently written for the clavicembalo may well be included in this chapter. They are not important, but they are mostly too good to be neglected. The Trio in D minor (II., 54) is overloaded with ornaments (most of which may be omitted), and there are some dry moments, but there is much charm as well. Note the courageous and effective consecutive 4ths and 5ths between the manual parts, and linger—as you will surely want to—over the cadence, with its beautiful use of a third inversion of the augmented 6th.

The Fantasia with Imitation (XII., 71) is obviously an early work. The second portion, headed 'Imitatio,' is a pleasant treatment of a short simple theme. The set of pieces in Vol. XII., beginning with the Pastorale in F, is usually regarded as a Suite, but there is no sign of their having been originally connected. The suite of Bach's day did not contain movements in different keys. Moreover, only the Pastorale contains a part for the pedals. All the music of these little

pieces is pleasant, but the palm goes to the Pastorale. Parts of this delightful movement may be soloed, but the lay-out generally seems to call for the use of one manual only. Its character seems to indicate a fairly late date. How came it that Bach left such a successful work unfinished?—for we cannot regard the A minor cadence as an end. The effect is so unsatisfactory that it must have put the work out of court with many organists. For the benefit of those who wish for an ending in the tonic, I venture on the following suggestion: after the A minor close, go back to the beginning and repeat bars 1-9; then make a little bridge-passage, and end with the A minor close transposed to F, thus:

Ex. 13.



This employs hardly a note not in the original, and satisfactorily rounds off a very attractive little work.

The Trio in C minor which follows is in two movements, an *Adagio* containing passages suggestive of an echo effect, and a spirited *Allegro*, with an occasional flavour of Handel. The work seems to be an early attempt at a Trio-Sonata, and is probably one of the efforts Forkel had in mind when speaking of 'other organ sonatas.'

If the above discussion of this side of Bach's work appears to be unduly lengthy, it may be urged in excuse that some kind of propaganda seems to be needed. In the sonatas and similar works organists have a batch of movements far superior on all grounds to many of the fugues that are played to threadbareness. Of all musicians we organists should surely be the most eager to show the many-sided genius of him who, after all (let us remember it with pride) was one of ourselves.

(To be continued.)

## SOME ITALIAN COMPOSERS OF TO-DAY

(Continued from January number, page 11.)

By GUIDO M. GATTI

### I.—MARIO CASTELNUOVO TEDESCO

Mario Castelnuovo Tedesco is the youngest of the important Italian musicians of to-day. He was born at Florence, April 3, 1895, under the shadow of Giotto's belfry, and is thus little more than twenty-five years old. Nevertheless, he has been a prominent figure in Italian music since the publication, in 1914, of his pianoforte piece, 'Questo fu il Carro della Morte' ('Death's Car'). The next year he took a further step forward with his song-cycle of the 'Coplas,' which revealed a strongly musical temperament, an

astonishing mastery of means, and a sense of formal perfection quite unusual in a youth of his age.

This last is a notable point. Reading the early works of Castelnuovo, one wonders at finding nothing of the extravagance and want of balance which are a characteristic of youth, and which denote the, as yet, undecided personality and lack of definite aim. During the early period of ferment every artist has the desire, but not the capacity; the lively emotion, but not the artistic image. As a result he too often speaks a borrowed idiom, and is impatient of control and lacking in self-criticism.

Castelnuovo's works show very few traces of outside influence. Even Debussy, who more than any other composer affected the young Italian musicians during the early years of the present century, has left hardly a trace on the work of Castelnuovo—not even in the 'Cielo di settembre' ('September's Sky'), composed in his fifteenth year, and whose autumnal atmosphere has only remote affinities with a Prelude of Debussy. The only influence worthy of note in Castelnuovo is that of his master, Pizzetti (master in the broadest and noblest meaning of the word); but that influence is spiritual rather than æsthetic. Ildebrando Pizzetti has been to Mario Castelnuovo what every teacher ought to be to his pupil: having perceived intuitively his vital personality and talent, he aimed only to enlighten it with generosity and humanity.

Humanity; the word gives us one of the most eminent characteristics of Castelnuovo's music: a great humanity. The outlook of Castelnuovo is neither indifferent nor cold, but humanized by the faith of the tone-poet.

The composition that reveals most clearly this quality is 'Il raggio verde' ('The Green Sunbeam'). It is, moreover, one of the most perfect technically, as well as one of the most freely inspired. In previous works he had obviously been stimulated to creation by the work of others, such as Aldo Palazzeschi (a *gamin*-poet of Florence itself, ironic and cerebral) in the 'Briciole' ('Crumbs') and in 'Cera vergine' ('Virgin wax'); or the descriptive prose in the 'Novelle dalle Vite del Vasari' (Tales from Vasari's Lives of the Painters), &c. In 'Il raggio verde' Castelnuovo is expressing himself. He sets out to tell us in music of the last green beam shed by the sun as it rushes into the sea: neither more nor less. But with what originality is the subject treated! The composition, though it avoids formal development, is not one of those all-too-common pieces, full of poetical intention but devoid of logical sense—the type of art to which so much impressionism has accustomed us. It is organic, so far as such a work can be without sacrificing the nuances of feeling and colour called for by the subject. Such a complexion, if on the one hand facilitated by the conscious and wise use of all the musical resources which are at the disposal of the modern musician, including such old-fashioned elements as imitative counterpoint, as in the first bars of 'Il raggio verde':

Ex. 1.







is on the other hand inspired by the complex imagery by which the piece was evoked. Occasionally, before some striking aspect of nature, our feelings are divided, so that while we are aware of delicate contrasts of colour and sound imperceptible to us under normal conditions, our soul is rent by emotions hitherto indefinite or latent. These two aspects, however, are mixed in 'Il raggio verde'; and the predominance of the one in the first, and of the other in the second part of the piece, strongly contributes to the unbroken line of the development. More descriptive in the first half, the work becomes more human and more deeply-felt in the second. But the first pages also express that broad love of nature which can be described briefly as a feeling for wide horizons, salubrious air, cloudless sky, and sweet earth. The melancholy pervading the end of 'Il raggio verde' is not hopeless: it seems to reach out towards the new dawn. But elsewhere also has the composer expressed a profound emotion before nature's phenomena—in 'Cielo di settembre,' in 'Tramonto' ('Sunset') from 'Il libro di Dolcina' ('Dolcina's book'), and in the two choruses from Virgil's 'Bucolics.'

The mention of the last-named works moves me to say a few words on that bent towards choral composition which Castelnovo derives directly from his master. In Italy, unfortunately, for many years past choralism has fallen from the high position it formerly held. We may almost say that after the Renaissance vocal polyphony disappeared. Gradually choral work was confined more and more to the school and the Church, ending by becoming entirely ecclesiastical. One finds very few modern Italian choral works containing vital elements of pure art. Scholasticism, cold and sterile, became all-powerful, and no composer dared to write save in the stale idiom of the four-part chorus.

Fired by the example of his master Pizzetti—who has composed some remarkable choruses in his two canzoni ('The Swallow' and 'For the Dead'), and in the wonderfulthrenody for Ippolyte's death in the music-drama 'Fedra'—Castelnovo produced two beautiful examples of a *cappella* composition in the male choruses founded on Tommaseo's popular Greek songs, and particularly was he successful with 'Il Cipresso' ('The Cypress'), where the remembrance of the dead friend trembles in the pure vocal lines. In the Virgilian choruses, if the form is here and there not exempt from *clichés*, the spirit is however virile, because the eternal youthfulness of the eclogue

has been understood and reproduced by the musician.

This typical Florentine of to-day, who is not lacking in the spirit of irony and satire characteristic of his city, remains an unspoiled lover of all the fancies of the past, of all the serene beauties which modern restlessness has not succeeded in destroying. There are still to-day in the strongest works by Castelnovo traces of that ingenuous sensitiveness which belongs to the adolescent—chimeras, ideals, dreams of remote countries and princesses, revealed in the freshness of expression of certain small pianoforte pieces. Obviously the essential characteristics of the folk-song—simplicity, humanity, and a continuous wondering before nature's spectacles—attracted our young musician to these flowers of poetry; so were born the 'Coplas' and the 'Stelle cadenti' ('Star-shoots'), to say nothing of 'Le Roy Loys'—Castelnovo's first attempt at the vocal lyric, and especially notable for its nuances of genial humour and a sense of comedy that will no doubt bear good fruit in future works.

Castelnovo's view of folk-song is not the usual one. For him folk poetry is no inducement to exploit popular moods, or transcribe and harmonize elementary songs from bucolic mouths. Rather is it a source of new sensations. In his 'Stelle' one seems to see as through an open casement the factor that makes life eternal—love. The musician found in the twelve 'Stornelli' and 'Rispetti' the ingenuous glorification of love, expressed in its every aspect—here tragic, there ludicrous—either realistically or symbolically.

The popular style of these songs, however, must be understood (let me repeat) merely as inherent, not as fashion. Each song has its characteristic development, as is suitable to the ethos of the poetry, and is set on a well-defined rhythmic pattern. Thus the composition proceeds in a direct fashion; it never goes astray nor loses its way in following other ideas. This character of unity attaches the 'Stelle cadenti' to the popular genius from which were born the 'Stornelli,' giving to that song-cycle a grateful open-air flavour.

The 'Coplas' have a greater variety and reveal some new aspects of the composer, but they too are contained in the same *aisthesis* as the 'Stelle.' Castelnovo has not been charmed beyond measure by the popular Spanish rhythms; he could escape from the voluptuousness of the *habañera* or the sensuality of the *jota*, because he remained Florentine, perhaps still more for certain sparkles of wit that make the 'Coplas' cycle more light and brilliant than its predecessor. But the irony of the Italian composer is not of the bitter or sceptical kind: there is in it more of Dickens than of Swift.

Is not Castelnovo himself that student of the fifth 'Copia,' who on the roof, astride of a ridge, begins to paint the moon and 'del hombre que tenia pinto un plato de aceitunas'? Our composer loves Spain, has felt it near to himself with its passionate and sentimental nature, and often it seems almost as his native country. Not, however, the Spain of exotic manner, teasing in an uninterrupted dance of Andalusian maids, but the true Spain, the country of all the nostalgias, of all the dreams, the ideal background of love, that like a Spanish dance is alternately languid and vehement.

The latest work of Castelnovo delineates and consolidates his individuality, for the characteristic features get rid of a certain *virtuosisme* that was at



any rate a youthful vanity, and present themselves in its irrefutable essence. As we have seen, these features can be reduced to three: the sincere love of nature that frequently denotes a simple and religious personality; imperishable faith in the goodness of men and things, and in the absolute necessity for such a goodness, over all other virtue, for the sweetening of life; finally a naive humour, a sharp but not bitter irony, the result of a philosophic reflection on events and predilections.

The first of these features predominates in the 'Canti all' aria aperta' ('Songs of the open air') for violin, three pages that form almost a rustic-suite, with an unconventional title, lively and directly suggestive of the Tuscan countryman, such as an ingenuous exclamation or a maxim. The Tuscan landscape that in the 'Stelle' was merely the background, becomes here the most important substance, the picture's middle distance: the living figures merge into the landscape, as human exponents of nature. 'La sera per il fresco è un bel cantare' ('At the cool evening it is a fair singing') is the title of the first picture. People singing on the ways and fields, lovers in pairs on the footpaths, bells sounding in the air: in this atmosphere of tender charm a slow love-duet develops itself, an idyll that culminates in a kind of ecstasy, when it seems that life stops and dreams seize upon the ardent soul.

'Stanotte son dormito a ciel sereno' ('To-night I was sleeping under the cloudless sky') reveals one who is alone before the infinity of the starry night, at the top of the hill, whence he contemplates the wide expanse of the fields and sleeping town. The Arno flows slowly and majestically; of the whispering of fronds and fountains, the olive's trembling leaves, the pearly dewdrops, and of his passion, the composer weaves a silvery web. And here the dawn surprises—'Il mattino ha l'oro in bocca' ('The morning has gold in mouth'); the tone-poet wishes to express the awakening of the creatures—a thanksgiving to the newly-smiling heaven. The countrymen go to till and sing, and exult as nature herself, and dance with the joyful chimes of the little churches. This feeling of diffuse happiness of men and things is revealed in the first bars by the theme, that, however eloquent, seems to be evoked by a directly popular song:

Ex. 2. Viol.

The three pieces are genuine songs: their intrinsic impression, even in the manner of treating the violin part, is throughout vocal and lyrical.\* The violin is singing, but always in duet with the pianoforte, which on its part is also singing, and never merely accompanying. (This characteristic appears also in the less important pieces for violin, as in 'Signorine,' two elegant sketches, and in 'Rhythms,' soft and curious dances inspired by Spanish memories.)

From the 'Raggio verde' is derived (forming with that piece a kind of sea suite) the 'Alghè' ('Seagrass') and 'L'Naviganti' ('Seamen'), where again we find that feeling of idealism already mentioned—a feeling that seems to suggest a modern St. Francis. We see it in the 'Madonne' of Beato Angelico, and in Giotto's frescoes of Assisi. 'Alghè' is a very short piece, built on two themes; in its calm consonance it reminds us of Debussy's 'Fille aux cheveux de lin.' 'L'Naviganti' is more fully developed, and is musically more interesting than 'Alghè,' though we may regard it as a further step in the same way: the way that led the composer to the subsequent 'Fioretti di San Francesco' ('The Little Flowers of St. Francis').

This composition gives full expression to what we may call the Franciscan side of our composer. It is the greatest work Castelnovo has so far produced. The topics of the three symphonic frescoes are three episodes of the saint's life. In the first, 'Come uno giovane dono tortore a Sancto Francesco, et mai non si partirono del luogo insui che non ebbono la licenzia da lui'; in the second, 'Come Sancto

\* It is very interesting to compare the essentially lyrical character of these three *canti* with the essentially dramatic feeling of Pizzetti's beautiful Sonate for violin and pianoforte (Chester).

Francesco vide tucto il luogo attorinato di demoni, et so' o uno n'entro-dentro'; in the third, 'Come gli Ascesani corsono a Sancta Maria degli angeli per ispegnere il fuoco.' To-day, after the war, when all the world is still full of hate, St. Francis says a peaceful word of fraternisation: he delivers the turtle-doves from those who would kill them, so that they may live and multiply to God's glory; he gives shame and repentance to the heart of the Friar warped by envy; and, finally, exalts the love of St. Clara, the love that is 'the divine fire that burns without consuming.'

The chief merit of the composer of the 'Fioretti' lies in having found the musical language most fit to express the substance of the Franciscan parables: a language that is at once that of the 14th century and of to-day, and neither childish nor archæological. It is very simple, especially in its harmonic aspects, and from this simplicity results its limpidity and transparency. Nevertheless there is great melodic breadth and suppleness of rhythm. The declamation is varied and interesting: it is interesting chiefly because it is essentially lyrical, and therefore intrinsically musical. The development is not subordinated rigorously to each thought and each word—as happens too often in the works of modern dramatic composers—but it is a melodic development, uninterrupted, and so having kinship with the symphony:

Ex. 3.



The general construction of the 'Fioretti' is also peculiar, because it is rigorously thematic: especially peculiar is the first, where a single theme (that of the example just quoted) constitutes almost all the substance of the composition. In the third, obviously the variety of the scenery and psychological situations require more material; but even here it is interesting to see how with a minimum of thematic means the composer attains the widest variety. The orchestration is plain and light in the first part; full of vivid contrast in the second; warm and sonorous in the third.

At present Maria Castelnuevo Tedesco is busy at his first work for the stage—a work which will show clearly the ironic side of his temperament. He has composed almost an entire Act of 'La Mandragola' ('The Mandrake'), upon the original comedy by Niccolò Machiavelli. If the leap from the ascetic idealism of the 'Fioretti' to the terrestrial materialism of 'La Mandragola' seems too abrupt, we are reminded of what was said above concerning the dual character of the composer; he is a dreamy poet, but also a keen and philosophic observer. We may almost say that if the 'Fioretti' forms his ideal world, the kingdom of aspirations, 'La Mandragola' is the realistic world, as it was in the age of Machiavelli, and is perhaps even to-day.

And with 'La Mandragola' we close the list of works by this youth of twenty-five. We look to him with high expectations, justified by his past achievements.

## LIST OF WORKS OF MARIA CASTELNUOVO TEDESCO

DATE.		
1910	'Cielo di Settembre' (pianoforte)	Unpublished
	'Scampanio' (pianoforte)	" "
1913	'Questo fu il Carro della Morte' (pianoforte)	Forlivesi, Florence
	'Stanotte son dormito a ciel sereno' (pianoforte)	Unpublished
	'Signorine' (pft., in 1918 for v. and pft.)	" "
1914	Two French Ballads ('Le Roy Loys' and 'Le chant des ténèbres') (for voice and pft.)	" "
	'Ninna-nanna' (Cradle-song) (for voice and pft.)	Forlivesi, Florence

LIST OF WORKS.—*contd.*

DATE:	Two Madrigals to 'Galatea'	
1914.	(for choir, four v.) ...	Unpublished
1915	'Stelle cadenti'—12 songs	
	(for voice and pftc.) ...	Forlivesi, Florence
	'Coplas'—11 songs (for voice and pftc.)	"
	'Fuori i Barbari' ...	"
	'Briciole' (Rio Bo—Mezzogiorno—	
	Le due rose) (for voice and pftc.)	Unpublished
1916	'Cera vergine'—3 songs	"
	Two Greek Songs (after Tommaseo)	
	(for male choir) ...	"
	'Il raggio verde' (pianoforte)	Forlivesi, Florence
	'Lucertolina' (pianoforte) ...	Unpublished
	Two Songs from 'The Gardener'	
	of Tagore for voice and orch.)	"
1917	'Il libro di Dolcina'—3 songs	
	(for voice and pianoforte) ...	"
1919	Three 'Canti all'aria aperta'	
	(for violin and pianoforte) ...	"
	'Alghè' (pianoforte) ...	Forlivesi, Florence
	'L'Naviganti' ...	"
1919-20	Three 'Fioretti di S. Francesco'	
	(for voice and orchestra) ...	Unpublished
1920	'Rituni—Capitan Tracassa' (for	
	violin and pianoforte) ...	"
	'Cantico' (pianoforte) ...	"
	'Girotondo dei golosi' (Star) (for	
	voice and pianoforte) ...	"
1920	'La Mandragola'	
	(Musical Comedy after Machiavelli)	"

## HOMAGE TO DEBUSSY

The handsome Debussy Memorial number recently issued by the *Revue Musicale* of Paris will not be denied a rich interest and value even by those who cannot rise quite to the pitch of vehemence and adoration at which the fellow-countrymen of that subtle hedonist now chant his name and works. Here in England we 'like' Debussy probably about as much as is good for us. To have liked him less would have argued insensibility, a colour-blindness in face of a wondrous fowl's exotic plumage. But much more would have meant derogation from the taste and standard that clime and tradition should naturally form for us.

If there ever was an age when music was an international language, that age is certainly not the present. Debussy is nothing if not a flower of the French centuries, sprung from the deep-piled bed of the numberless poets, singers, and voluptuaries of his race; he is like a splendid Cattleya and these gentlemen of the *Revue Musicale* are the humming-birds which all naturally subsist on the nectar within. But by the time one of us should be so far suited to the orchid's clime as to find that fare all-sufficing, he would have shed most of his Englishness and be well on his way towards changing his substance for—well, a humming-bird's. All the same, for that we did not like Debussy more, the English voice among the thrififers, Mr. Dunton Green, thinks necessary to call to account English 'lack of critical sense and artistic curiosity,' and 'a certain indolence of mind which seems to make good and bad equally acceptable.' He goes on, however, to suggest that, thanks to Debussy and Ravel, English composers have thrown off the German yoke eagerly to take on a French one—Frank Bridge, Cyril Scott, John Ireland, Eugène Goossens, J. R. Speaight, John Heath, Holst, and John Gerrard Williams. 'The influence of Debussy and Ravel presided at the unfolding of these, one and all, and opened up to them new horizons.' Which seems altogether to

overrate the generosity of our soil towards the delicate needs of Cattleya-culture.

For the Frenchman to-day Debussy is 'incontestably the foremost of French musicians' (Georges Auric). 'If French music is at this moment an example and an adornment for Europe, we owe this really to Debussy and to Debussy alone' (André Suarès). M. Suarès occupies the first twenty-seven pages of the review with his eloquent tribute. His chief praise for this music is that 'It is much more than song; Debussy is spontaneous harmony. Who is supremely a musician is almost always supremely a harmonist.' And he develops his idea thus:

In the orchestra Debussy has genius for tone-qualities, and by colour he multiplies harmony. With him all is really harmonic; from his beginnings Debussy is all genius. Debussy touched nothing which did not break into musical bloom. No man ever was more of a musician than he. Hence he baffled the crowds of folk who taste of music not as musicians but as readers of books; those who seek first a logical discourse, 'ideas' as the saying is, and all sorts of intentions; but such, be they as rational as you like, are not the principle of the art, but the means only. There must be intelligence and ideas in music, just as in every labour of the mind, but even more necessarily there must be music. Literary ideas and plastic ideas are not musical ideas. At bottom, and above all, harmony decides. That is the price of the modern man's music.

It is most true that polyphony tends to ward off music as often as it realises the same. There is in polyphony a mechanic, abstract element which ends by stifling the natural sense of song, through drying up the sense of harmony; the play of themes, the science of their management, and the intellectual pleasure of combining them, give the symphony the character of a problem with several unknown factors, to be elegantly resolved, the mind finding the key. In this there is to be found a satisfaction for which the music is barely a pretext. Many wise folk who think themselves fond of music, and like performing it, are only pursuing the pleasure of an aural geometry. The more these good people listen, the less they hear. In short, notes take the place of sounds.

In this respect Debussy made a simple revolution. He himself had a feeling of going back from musical geometry to nature. To judge Debussy, and to hear him, his music must always be taken in its function as *harmony*. What vain disputes would be spared us if musicians were to leave the deaf to argue among themselves, and refused to answer them? Unfortunately, most musicians are more than half deaf themselves.

M. Suarès gives the following sketch of Debussy as he looked on his last appearance in a Paris concert-room:

He had been very ill, and folk called him doomed: he was. A little later he fell back under the malady that was to kill him. I was struck not so much by his thinness and his ruin as by his absent look and grave lassitude. He was the colour of melted wax and ashes. His eyes gave out not the flame of a fever but the dull gleam of a pool. There was not even bitterness in his shadowy smile: what stood out rather was the boredom of suffering, as reeds stand at the pool's dreaming edge, of an autumn evening whose atmosphere of peace is a lie.

His hand, which was round, supple, plump, rather heavy, episcopal, weighed on his arm: his arm weighed on his shoulder and his head on the whole body; and on that head life weighed heavily, our one and only, dear and cruel life. A few persons chatting with him made a show of confidence and declared he looked better than they had expected. As he sat down he glanced at the audience with a slow eye under a rapid eyelid in the manner of those who would see without being seen, and seek to glean from below what their look seems only half to touch directly. He was

devoured with shamefacedness, as the artist can be, in the disgust and almost the disgrace of suffering. It has even been alleged that he allowed the disease to grow by dissimulating it. The most voluptuous are sometimes the most jealous to hide their mortal flesh, especially when stricken. The mind takes part therein; a shamefaced touchiness, a leaning towards pleasures, and a care for perfection in art are things hardly to be separated. (So Debussy left us none of his sketches or even the admirable fragments; he destroyed all he did not finish, and would leave behind nothing but his accomplishment.)

In those eyes which evaded the meeting of others I recognised the despairing irony so natural in those about to leave life towards the others who stay. Between them already there is such an abyss. That day Debussy, whatever was supposed or whatever he hoped for himself, bade his farewell.

M. Alfred Cortôt contributes a detailed appreciation of the pianoforte works, and M. Vuillermoz tells of the somewhat unlucky production in 1911 of 'Saint Sebastian' (the music was swamped by the verbosity of d'Annunzio's play and the dazzling production by Bakst). M. R. Godet tells of the origin of one of the latest works, the 'Carol of the Homeless Children' (1916). Debussy was waiting for an operation when, glancing through the newspapers, he read of a little Algerian girl who had sent all her savings to the 'Gentlemen of the Senate' with the request that they should be spent for the benefit of the refugee children of the invaded departments. It struck the imagination of the sick man, who in the few hours that separated him from the operation, wrote the poem and the music of this, his last song. The carol was not long in reaching Belgium, says M. Lesbroussart (Brussels). It came among a mass of apparently German music into the hands of a wealthy amateur. Copies were surreptitiously made and passed about, and in the spring days of 1916 it was not uncommon for the sound of some singer practising hard at 'Ils ont tout pris, tout pris,' to float from some open window above the grey-green German soldiers passing in the street.

The supplement to the review is an anthology of ten little musical pieces by different hands, all in homage to the dead composer. M. Ravel writes a duet for violin and violoncello which may seem rather lively for the occasion, but is ingenious in the extreme. M. Florent Schmitt sends a characteristic page for pianoforte, wild and vehement. M. Albert Roussel's contribution is a graceful 'Welcome by the Muses,' and a charming trifle by M. Paul Dukas has suggestions of one or two of Debussy's own themes. England is represented by Mr. Eugène Goossens, who stands up boldly and shows the world what progressions may nowadays come from the land of 'The Messiah' and Jackson in F. There is a solemn piece by Signor Malipiero, a movement for guitar by Señor Manuel de Falla, and from Hungary a piece by M. Bela Bartok. M. Erik Satie offers a song of twelve bars, and Stravinsky a 'fragment of a symphony for wind instruments,' which is curious in dispensing not merely with key- and time-signatures, but also with all marks of dynamics and expression. Not one of the ten pieces ends on a common chord.

#### PELHAM HUMFREY AND 'THE TEMPEST'

M. L. Pereyra, in the January number of the same review, describes a manuscript of Pelham Humfrey in the library of the Paris Conservatoire. Humfrey's setting of 'Where the bee sucks' is known, but the rest of this music is not mentioned by Grove, Dr. Ernest Walker, or Sir Frederick Bridge. The MS.

is described as a little score of fourteen pages, with staves of six lines, and it bears the title 'The Vocal Musick in the Tempest, by Mr. Pel. Humfrey.' This 'Tempest' was Shadwell's somewhat barbarous adaptation of Shakespeare, later used by Purcell. M. Pereyra quotes one of Humfrey's pieces, a fine broad setting in D major of 'Arise, ye subterranean winds.'

M. Pereyra's comment is:

The assimilation of Lulli's procedure is complete, and the French influence remains undeniable. Still one meets with nothing that resembles servile imitation. At each moment appears the character of contemporary English music in the declamation, melody, tonality, form, and harmonies. The declamation, Lullist in essence, remains expressive and without stiffness; it is perfectly adapted to the accents of the English text. Reading this music one involuntarily thinks of Henry Purcell, of whose predecessors Humfrey was one of the most characteristic. These few pages reveal an artist's deep nature, both sensitive and refined, and a dramatic temperament everywhere affirmed. Thus the scene of the Three Devils, the intervention of Pride, Fraud, and Crime, and the masque in the fifth Act are strongly laid out. All is designed by an expert and solid hand, the hand of a musician who has his place marked among the masters of English music at the end of the 17th century.

(Humfrey died at the age of twenty-seven, in 1674.) C.

## Ad Libitum

BY 'FESTE'

When, at the I.S.M. Conference, Sir Hugh Allen laid about him on the subject of popular taste, he could hardly have expected his blows to be tamely accepted by those who have the best of reasons for rejoicing in the vogue of the Fox-trot and the Jazz. A reply from Mr. Herman Darewski was inevitable, and it appeared in the daily press a day or two after the attack.

It may be well to give Sir Hugh's exact words. I quote from the official report of the Conference:

At the present time we spent infinite time and patience, and used every resourceful method, to put children on the right road to appreciate music, and then, for the greater part of the time, allowed them to run every kind of risk and to join hands with any kind of beastly tune to vitiate their taste, to destroy their judgment and wipe out any trace of decency in their musical remembrance. Those kindly parents who took so much pains to bring up their children on lines of good behaviour and decent association invariably left them to fend for themselves in the matter of musical associations, and probably would be the first to express astonishment to know that the companionship of bad music was as dangerous as the companionship of people who swore, or stole, or bore false witness.

Freak music was becoming more and more aggressive owing to commercialism and the desire for notoriety, and pleasure was being too easily taken in noises and barbaric rhythms, although, while listening, the public were usually primarily engaged in eating or dancing. Because musical taste was not sufficiently educated to appreciate good music, composers, to attract promiscuous and indiscriminate appetites, had adopted unsound procedure and made foul noises. Such pieces were written from a low motive and a bad impulse.

What was the use of creating in children a healthy appetite and discernment for good musical food, and then for them to be confronted with a permanent scarcity or even a worse danger, bad food, artfully disguised, and plenty of it?



It can hardly be denied that this is a fair statement of the case. Perhaps the terms 'beastly' and 'foul' might be improved upon, not from squeamishness but because the chief fault of the music Sir Hugh had in mind is surely its all-round feebleness and poverty of invention. It has too little character to be anything so vigorous as beastly. And the reference to the evil results of the companionship of bad music are almost as much of an overstatement as Shakespeare's description of the man with no music in his soul. The evil influence of bad music is trifling compared with that of bad books, plays, or pictures.

In publishing Mr. Darewski's retort, the *Daily News*, of course, speaks of him as 'the famous composer of popular music.' Well, we are getting on. Once upon a time we had a Purcell for our tune-provider. We declined a bit when his place as popular composer was filled by such men as Bishop, Bayley, and Balfe. Our stock rose when we went around humming and whistling Sullivan. And now . . .

Mr. Darewski says :

I presume that Sir Hugh referred to such beastly tunes as 'Keep the home fires burning,' 'The long, long trail,' 'Tipperary,' 'Sister Susie,' and 'Pack up your troubles in the old kit bag.'

Mr. Darewski presumes too much. There is nothing in the report to justify a statement that the attack was on 'Tipperary' and its fellows. I daresay Sir Hugh would agree with most of us as to the excellence of 'Tipperary'—at all events, so far as its chorus is concerned. 'Pack up your troubles' has its points too. 'Keep the home fires burning,' and 'The long, long trail' are not nearly so good. In fact, they are poor and doleful efforts. Sir Hugh, however, was clearly aiming his attack, not at these things, but at the more violent and noisy of recently imported dance forms.

But Mr. Darewski discreetly says nothing about these strepitous and hiccupping American products. It is obviously easier to defend the popular song, and it is especially easy if the defence takes the form of a bit of special pleading, such as the following :

Army commanders, recruiting officers, hospital commandants, and Sir Arthur Yapp would probably have something to say in regard to the baleful influence Sir Hugh appears to think they exercise upon the moral fibre of the public at large.

It was a 'beastly' tune to the chorus of which a shipload of warriors went to their last sleep beneath the waves; it was 'beastly' tunes that eased the pains of maimed and wounded; it was 'beastly' tunes sung in the sweat and welter of battle 'over there' that enabled us to make nice tunes in peace and comfort on this side.

We must refuse to be put off the real point at issue by such an argument as this, though we may remark in passing that the tunes sung by our Army were as often good as bad. Mr. Darewski must not imagine that soldiers sang nothing but airs of the type he mentions above. However, the real point is this. Our Darewskis base their arguments on the fallacious proposition that because a tune is sung by hundreds of thousands of people, therefore it is a good tune. This would follow if the hundreds of thousands first exercised some method of selection. But only one per thousand does that. The remainder sing whatever happens to be thrust on them, and the point of Sir Hugh's remarks is that the worst type of light music gets the widest and most efficient propaganda.

The weakness of the Darewski argument may be shown very easily. 'Ta-ra-ra-boom-de-ay' was on everybody's lips when Mr. Darewski and I were boys. Not even 'Tipperary' took a greater hold of the public so far as England—and especially London—was concerned. Can Mr. Darewski lay his hand on his heart and say it is a good tune? Can he deny that, of all the airs that have ever obsessed a helpless population, it is one of the feeblest?

He may evade the issue by asking, 'Why did people sing it if they did not like it? And if they liked it, does not the fact prove there was merit in the tune—merit unsuspected by the musician?' The answer is to be found in the preceding sentence, and lies in the words 'obsessed' and 'helpless.' We are the victims of those about us in this matter. Hundreds of thousands cursed 'Ta-ra-ra-boom-de-ay,' and, the curses delivered, fell to humming the wretched tune again. The wide and maddening vogue of an air is sometimes due to merit; more often it merely serves to remind us that man is a gregarious animal.

He is wonderfully receptive, too. A youth of my acquaintance, *about* ten, who, like all good wholesome people, sings in his bath, piping salutes the morning with fragments of Elgar, Strauss, and such men. Why? Merely because the family gramophone plays that kind of music. If it played fox-trots, or such 'tunes' as that of Mr. Darewski quoted in last month's *Musical Times*, he would sing those instead. Only a few evenings ago I met a small boy in a slummy street. He was preceded by a penetrating whistle, and a good hundred yards before we met I recognized an old friend in Morley's 'It was a lover and his lass.' Why did he whistle an Elizabethan tune? For two reasons: (1) Because he has the good fortune to attend a school where the head master realises that he has responsibilities in the matter of music, as in arithmetic and the two other R's; and (2) because it is a jolly good tune, and a jolly good tune is one of the things of beauty that are a joy for ever. In the street where I met this youngster is an elementary school whose head-master takes the easy Darewski view. Go by the building during the daily singing lesson, and you will hear the children shouting 'The long, long trail' and 'Keep the home fires burning.' Had my whistler been a scholar there he would have whistled Ivor Novello instead of Morley, and would have been just that much worse off. People like what they hear; give them anything often enough, and, be it good or bad, they will end by liking it. We want a much more even standard in our schools to begin with—there are divergences in the choice and teaching of music that would not be tolerated in any other subject. And the good work done in schools should be followed up afterwards. As things are now the only kind of music that has a really well-organized campaign on its behalf is the type Sir Hugh Allen pitched into.

As I said at the beginning of this article, a reply to Sir Hugh was to be expected from Mr. Darewski. But the latter has an unexpected partner in Mr. A. B. Walkley, the dramatic critic of *The Times*.

In the course of an unexpectedly futile column, Mr. Walkley contrives to go astray in so many directions that I have not space to follow him in more than one or two. But in order to see the weakness of his position, we will imagine the disputants changing places. Behold Mr. Walkley, at



(say) the Society of Arts, putting in a plea for the popularisation of good books and plays:

What is the use of spending money and pains in teaching our children something at least of the beauty and significance of our language and the glories of our literature if on leaving school they have thrust on them snippy magazines and tenth-rate fiction, written in slovenly English, and presenting a wholly distorted view of life? What will become of our stage if the cinema continues to absorb the attention of nineteen-twentieths of our population? In ten years' time our national drama and literature will have ceased to exist save for a mere handful of us. (Sensation.) It is nonsense to say that the taste of people cannot be directed. We don't admit that argument in regard to our children. From the first we set about seeing that they develop good and healthy ideals in manners, clothes, books, recreation, and so forth. The task is not difficult; in all but a few cases it is sufficient to give the best a chance. The natural taste of most people is good rather than bad. What we need is more facilities for the enjoyment of good literature and plays. At present the big drum is banged almost solely on behalf of the bad. (Cheers, and cries of 'Shame!')

To whom Sir Hugh Allen in the *Musical Times* a few days later:

One feels sorry for Mr. Walkley, wringing his hands over a public that prefers 'Tarzan of the Apes' or 'The worst Woman in London' to the masterpieces of drama and fiction that he thinks they ought to like. Who is Mr. Walkley, anyhow, that he should wish to drag people into good taste? If 'Tarzan' is the hero of the hour, clearly he has a right to be. He could not have ousted all competitors had he not been the fittest to survive. Let Mr. Walkley get back to his high horse, while we breathlessly follow our 'Tarzan.'

Perhaps Mr. Walkley's worst slip in *The Times* article is in the matter of folk-song. Sir Hugh had remarked on the desirability of parents being able to select a good tune from among many bad ones, adding that 'they should at least be able to give their reasons for liking jazz music or a fox-trot in preference to a folk-tune or dance.'

But Mr. Walkley will not admit this. He says:

Jazz-tunes are our folk-tunes, the tunes that the 'folk' of to-day have evolved for themselves. They may be vastly inferior to the old sort, but, such as they are, they are a live growth, whereas the others would be a revived archaism. The efforts of certain musicians to revive folk-tunes, morris dances, &c., always strike me as the same kind of forlorn hope as the gallant attempts of Mr. William Poel to revive the Elizabethan manner of presenting Shakespeare. You can no more do it than you can revive Queen Elizabeth herself. There is no going back in history.

Mr. Walkley's inability to perceive the fundamental difference between folk-music and jazz is curious. The former was a genuine product of the people. Its songs dealt with their every-day life, and its dances played a big part in their recreations. It is the only real communal art in existence, the nearest approach to it being the ballad poetry with which it was often associated. Jazz and ragtime are not evolved by the people. Most of it is produced in America. Its songs are usually in the lingo of the nigger or the argot of the Bowery, and bear only the minimum of relation to the life of this country. Thanks to its exploitation by music-hall performers, restaurant bands, and pianoforte organs it obtains a vogue like that of 'Ta-ra-ra-boom-de-ay,' and it has no more in common with folk-music than had that wretched string of notes.

Mr. Walkley's analogy between the folk-song and the Elizabethan method of producing Shakespeare is unconvincing. The latter was due largely to

certain conventions of the time, and even more to deficiencies in the structure and conveniences of the playhouse of the period. Its revival for the regular presentation of Shakespeare to-day would be as absurd as an attempt to deliver the text with the pronunciation and quantities of the Elizabethan period. Both are obsolete. But a good tune is never obsolete, and a good dance, like any other form of physical recreation, can always be revived with success. I am sure Mr. Walkley enjoyed 'The Beggar's Opera,' and, not least, the delightful tunes, a large proportion of which, he will be pained to hear, belong to our folk-music. As to the 'forlorn hope,' I wish Mr. Walkley could see one of Mr. Cecil Sharp's folk-dancing schools in full swing. Anything less 'forlorn' he will not easily find. And I fancy he would be surprised if he knew the important part played by folk-song in our musical life to-day, from the school-room to the concert-hall. It is as much alive as ever it was, because a good tune is the common denominator in music. We may differ on every other point concerning the art, but we are at one in our appreciation of the Londonderry air, 'My love she's but a lassie yet,' 'A poor soul sat sighing,' and the 'Ash Grove'—to mention one representative of the four countries of Great Britain. Let Mr. Walkley examine typical specimens of English, Scottish, Irish, and Welsh folk-song. He will find them as different in character as the races themselves. Pursuing his investigations, he will see that there are subdivisions hardly less clear, e.g., between English folk-songs of the West, the East, and the North. He will then, I hope, realise the difference between a type of music that is almost as local and characteristic as dialect, and one that is alien in origin and popularised mainly by a well organized royalty system. If all our musical leaders of the past twenty-five years had taken the feeble Walkley view there would have been no Competitive Festival Movement and no Queen's Hall Promenade Concerts, and the 'Old Vic,' instead of playing Shakespeare and opera to crowds of the men in the street and their wives, would have been sacred to the exploits of Elaine or Tarzan.

Finally, the contest is not between old and new music, as Mr. Walkley seems to think. A melody need not be of folk origin to gain the suffrages of musicians. It need only be good. Those of us who know Sir Hugh Allen best are least likely to accuse him of being a highbrow, killjoy, or snob in the matter of popular music. He merely claims for his art what painters, poets, novelists, or dramatists, would (or should) claim for theirs—a fair chance for the best of it.

By way of postscript, I add that Mr. Percy Scholes, in an excellent reply to Mr. Walkley in the *Observer* of January 16, shows that not many years ago 'A. B. W.' was concerned in a similar dispute in regard to the drama. Of course he had his coat off on the right side then, and was as outspoken against shoddy on the stage as Sir Hugh is against shoddy in music, though he used less violent terms. So you see he doesn't really dote on 'Tarzan' or 'Elaine,' although he champions their musical equivalents.

Since writing the above I have run against Sir Hugh Allen, and have heard from him that (as I thought) his onslaught was *not* directed at songs of the 'Tipperary' type. As a matter of fact the passage that has caused a good deal of discussion was little more than an episode in an address on

'Personality in Teaching.' As is so often the case, the episode has been singled out for an amount of attention that might well be devoted to the far more important main body of the speech.

I am reminded of some of Sir Hugh's remarks on the musical education of the young by the arrival of a review copy of *Music and Youth*, hitherto known as *Youth and Music*—the change of title being made, I believe, in order to make clear the fact of the journal being a musical one for the use of youngsters rather than a youngsters' magazine which happened to be musical. The change is not one of title only: the journal covers a good deal more ground than formerly, and in every way makes a wider appeal. The contributors are all experts in teaching the young idea how to—but let me dodge that overworked phrase, and say they are all educational experts. Here they are: Walter Carroll, Stewart Macpherson, Thomas F. Dunhill, Katharine Eggar, Nancy Gilford, Geoffrey Shaw, Emmie Allen, W. R. Anderson, and the first and last of a strong team is the Editor, Edith M. G. Reed, whose well-known facility in gilding the pill of knowledge appears on several pages. The chief of the many merits of *Music and Youth* appears to me to lie in its policy of setting the young reader to work finding out things. It tells him a good deal but mainly with a view to putting him on the war-path in search of further knowledge. There is an attractive sporting flavour in the shape of competitions—hunting down quotations, supplying missing terms, answering questions, and so forth. A glance at some of these left me abashed at hitherto unsuspected gaps in my own elementary musical education.

Not the least important thing to be said in favour of *Music and Youth* is that it induces children to regard the reading of a periodical devoted to music as a normal occupation, like reading about games or any other attractive topic. Musical journals in this country receive nothing like the support they have a right to expect, simply because so few people acquired in early life the habit of reading about music elsewhere than in books or in the stray paragraphs of the daily press. Neither of these sources of information can compete with a musical journal in discussing amply, and with the aid of music-type, contemporary developments of the art.

The success of such an organ as *Music and Youth* will be of great benefit in ten years' time. Its readers of to-day will be adults then, and, as a result of their youthful reading, will support the grown up musical press as naturally as their parents leave it alone. But for its own sake, and with no eye on possible future benefits, its contemporaries all wish *Music and Youth* a long and successful innings.

Many men, many minds, and in nothing more than in music. In the case of Holst's 'Planets,' however, we have the unusual case of a practically unanimous verdict in favour, with one adverse opinion so downright as to be startling. Barbara C. Larent, writing in the December *Sackbut*, begins a notice of the L.S.O. performance of the 'Planets' by saying 'It is difficult to speak with restraint,' and after asking 'Why, indeed, should one?' she proceeds to throw that desirable quality overboard. Having thus cleared the decks she goes on:

It is more than enough to make one utterly despair of the future of music in this country that after a whole hour of blatant vulgarity and pretentious bombast, the entire audience should rise to greet this latest immortal

with tumultuous applause that far eclipsed in volume and intensity that which was accorded to such a superlative masterpiece as the 'Totentanz' of Liszt, so magnificently rendered earlier in the same evening by M. Siloti.

I pass by the fact that when an entire audience displays enthusiasm, not (*nota bene*) over a soloist, but over a long and complex orchestral work, it is reasonable to suppose there is a good deal in the work. Nor do I find a difficulty in realising that one may hear the 'Planets' and dislike it, just as one may easily dislike any strongly individual work at a first hearing. What puzzles me is that to-day anybody sufficiently musical and experienced to be allowed to help in the blowing of so advanced an instrument of musical opinion as the *Sackbut* should be able to describe the 'Totentanz' as a 'superlative masterpiece.' Judging from the attitude of those near me at the concert, it is already on the shelf, and even a Siloti can do no more for it than take it down occasionally, and blow off some of the dust. Its puerile attempts at development in more than one passage are amusing—in fact, it was only the occasional unintentional humour that enabled at least one hearer to sit through it.

However, despite B. C. L.'s implication that it was insufficiently applauded, the approving noises were loud and long enough to bring Siloti back to the pianoforte. The applause was for him, not for the work, however, and only his modesty made him think so much the other way that he served us right by playing the greater part of the 'Totentanz' again. It is difficult to speak with restraint of such a waste of time and technique. Why, indeed, should one?

## HOW NOT TO WRITE A SCHOOL SONG

BY W. McNAUGHT

[The following is an enlargement of an article that appeared in the January *School Music Review*. The matter is so important that we think it should be given the wider publicity of the *Musical Times*.—ED., M.T.]

The competition recently held by the *School Music Review* and the *Musical Times* has promoted a desire for clear guidance in the art and craft of writing school songs. The question of definition forcibly presented itself to the judges who were concerned in the examination of over a hundred and fifty manuscripts all purporting to be school songs but falling short in many ways—some of them strange and unexpected—from the ideal they had formed and hoped to see embodied in practical shape. Instead of model school songs the judges found a model symposium of the ways in which a school song should not be written. Let the title of this article stand for their discoveries.

What do we mean by a 'School Song'? There were competitors to whom the words appear to have immediately suggested 'Speech Days,' and we were greeted with numerous effusions of the *Floral Schola* type, eminently suitable for hoarse-voiced multitudes under the lead of a distinguished Old Boy. Given a good swinging tune and no sententiousness these can be tolerable enough, in their place, but they were not what we had in view.

By 'School Song' nowadays we mean a piece of music in which a school class that has been taught to sing musically can make use of its training, and by 'School Class' we mean, in nine cases out of ten, a body of girls or boys, or both, in a State-aided school. We are far less concerned with the Public School and the Girls'

High School, not from any want of interest in their musical work, but because the proletarian schools far outnumber them. Moreover the greater number have the greater need for music. The poorer children meet little music in their homes, and they do not go in search of it at concerts. Only in the school-room can they get a glimpse of this world of sweet sounds, and learn that music is a contemplative enjoyment and a pleasurable exercise and not merely the crude stimulant they pick up in the streets. By a wise dispensation, which was discovered by certain musicians some fifty years ago and of which the musical world is still generally ignorant, a class of school children whose minds are unawakened to beauty in any form have, through music, the power of producing from themselves a thing of living art. Given a skilled, intelligent teacher and twenty or thirty children's voices, then a Council School will show you music more real than a good deal that goes on at Queen's Hall. Composers should know this, for the children want school songs and the teachers want the songs to be of the right kind. And composers should know that when they venture into the field of school music they must not leave behind their judgment, their subtlety, and their cunning. They will write under difficulties and prohibitions that ought to stimulate their best faculties. There is room in school music—I should say, rather, a crying need—for the minds of our best men. The revolution which has produced the concert-songs of Martin Shaw, Ireland, Holst, and the like out of the Claribels and Brahms of last century has yet to be worked out in school songs.

Coming back to our competitors we find, on turning over their manuscripts again, what an extraordinary number of them could not write music at all. These could be dismissed as a mere annoyance but that they illustrate how cheaply the claims of school music can be held. There are plenty of amiable 'musical' people who cannot harmonize a hymn-tune correctly, who have never tried to work out a figure of accompaniment, who would stare wide-eyed if asked to write six bars of a string quartet, but who at once jump to the conclusion that 'something for the kiddies' is well within their grasp. The following is a fair example of their produce at its worst:



A glance at the first few bars was enough for 'spotting the duds' of this kind, but we would not be accused of unfairness. Let competitors be assured that every bar they wrote came before the eye of an adjudicator.

After a comfortable reduction in our pile of manuscripts we proceed to more complex tests. We have to put ourselves in the position of one who is really the final arbiter of school song—the enlightened teacher in charge of a class. He is, say, a good judge of music, well acquainted with musical literature of all kinds, from a football song to a symphony. He has a keen sense of form and quality, and knows how to estimate music according to its aim. In fact he is a level-headed, all-round critic. As a teacher he understands the 'psychology' (a cant

word, but unavoidable) of children, their musical outlook, and their receptivity. He knows how to strike a balance between throwing 'good' music at their heads and insinuating it gently and by easy stages. He knows their technique. In short, he knows his job. Here it is time to add that 'he' may be, and often is, a 'she.'

Now suppose him to be searching through a large pile of music for a school song that will fit in with his educational plans for his children, and help him to make them musicians. What will he look for, and what will be his deciding points?

First of all he will look at the words. He will prefer them either new or not too familiar, and he will require some very good reason—in the music—for accepting any of the stock verses that have been set and reset, *ad nauseam*, by composers great and small. The lark will leave its wat'ry nest in vain unless with flight of unexampled grace, and cattle will no longer browse on the Sands o' Dee. Our teacher will reject amorous declarations, deep personal emotions, the rhetorical, the figurative. Knowing his youngsters he will fight shy of copy-book maxims:

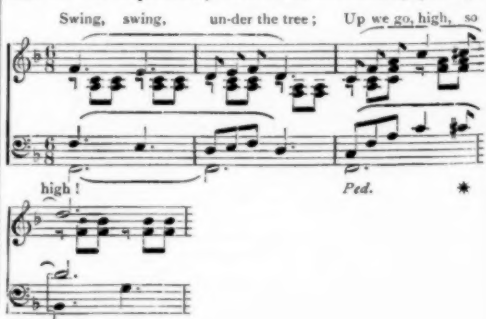
'Gainst shirking and slacking we'll be on our guard,  
For duty well done is its own reward:

and 'honour, not honours, is our aim.' Religion he will, in general, be disposed to leave to others. He won't object to humour, provided it be not too colloquial. Flag-wagging, chest-slapping, and 'Hurrah for the School' will not appeal to him unless superlatively done by both author and composer. He will look for outspoken sentiment about natural, obvious, tangible things; simple emotions and aspirations; a touch of imagination, perhaps, but from the child's wonder-world, not from his own—let R.L.S. be a model. He will not necessarily reject poetic matter that is commonplace to the adult. It may be fresh for the children. (Our two prize-winning songs are about Spring.) He will look for neat versification in simple, straightforward language. He will want this, that, and the other, and he will be hard to satisfy. His literary selection will not be rigid, for good music may cover faulty words, while good words will not cover faulty music.

Our expert will now examine the music. He has been to ballad concerts, and will expurgate with horror anything that recalls their oleaginous iniquities:

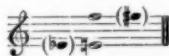


and he will impatiently turn from the namby-pamby:

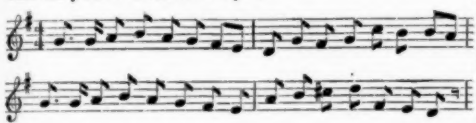


By this time his pile of 'possibles' will be reduced to comfortable dimensions. He hopes now to be selecting the good instead of rejecting the bad. He will want tunefulness that is not obvious and commonplace, and he will try the melody *independently of the accompaniment*, for he would like as much of the voice part as possible to have a feeling of connection and reasonableness, and to suggest its own harmonies, without a pianist to help. Probably it is destined to be sung by some forty boys or girls to accompaniment on a small, ancient, and toneless cottage pianoforte in the corner with its back to the wall, and the effect will be singularly disjointed if the composer expects the pianoforte part to make the vocal melody hang together.

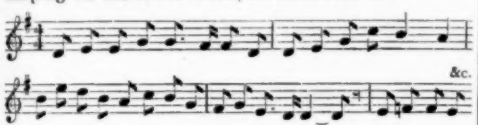
Our examiner may now look at the range of the voice-part. The most effective range is from E or E<sup>1</sup> to F<sup>1</sup> or F<sup>2</sup>:



with the balance of the melody between G and D<sup>1</sup>. Lower notes than these will be admissible now and then when a good melodic idea insists on it. No fault can be found with the D's in Stainer's 'Stars that on your wondrous way':



and 'The Bells of Aberdovey' (in F) shows where a low C can be piquant and agreeable. But continued harping on the lower notes, as instanced in:



gives too much play to an ineffective register. 'Caller Herrin' is an example of awkward placing for the voices. The range is long, and the balance low.

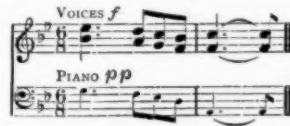
At the other end there is no need to be afraid of F and F sharp. No one who went to the Victory Celebration concert of thousands of L.C.C. children and heard their ringing, rich, and confident F sharps, could doubt that that note is part of the child's effective range. High G, however, should be used very guardedly.

The question of range suggests that of key. To our competitors the keys of C and G were traps for the unwary—in the one they were continually dropping to the tonic; in the other the lower dominant was a too powerful magnet, and few could resist the upper tonic at the end. E flat is a helpful key. You can dip a degree below the tonic now and then, and you have a nice fat F for the penultimate high note.

The consideration of range becomes very urgent in two-part writing. Our teacher will jealously scrutinise any so-called alto part, and if it persistently harps on C and D with frequent excursions down to B, he will have none of it. In school music proper there must be no alto part. A two-part song should be for first mezzo-soprano and second mezzo-soprano. Senior girls in a high-school may develop alto quality, but then they are at the beginnings of 'female-voice' music. And as for boys singing alto music—!

Incidentally it may be said here that the words 'Female-voice music' cover several refined and acceptable works that were submitted as school songs but thought by the judges to be far too elaborate and—shall we say?—sophisticated for school purposes.

While interested in the two-part writing our model teacher will see whether it is harmonically complete. It should not be dependent on a third note on the pianoforte. Imagine the effect of:



(It is puzzling to know how to deal with first inversions.)

The lower part, moreover, should have a life of its own. Our teacher does not want half his class to play servant to the rest. His 'seconds' have a right to enjoy themselves too; but nobody could enjoy plugging away at this sort of thing:



which is a typical alto part from our competition.

Now to the accompaniment. Our teacher's sole resource is a pianist of limited attainments and a poor sight-reader. In this she is not exceptional. She is a master of several foreign languages and good at algebra, but she cannot play:



although quite at home in 'Who is Sylvia,' 'Cherry Ripe,' and the 'march in.'

The above is a sample of what a composer can be led into, during his third verse, by a dread of monotony. Each succeeding verse must go one better in artistic elaboration. However interesting as an exercise for ingenuity, this is largely wasted effort in school music. The imaginative can get all the variety they want by simple means. I once heard a school class sing four verses of a familiar national song to which the teacher had put her own pianoforte part. The third verse was sung intensely *pianissimo*, with no accompaniment whatever until the final cadence, and great was the effect.

It must be remembered that technical difficulty in the pianoforte part puts a song out of the reach of the vast majority of school children, because of the limitations of their accompanists. Of course it often happens that a figure of accompaniment, while demanding some nervous concentration of the player, is an essential feature in the general effect, and so may be 'passed' by our teacher if the effect is good.

There are other forms of accompaniment which he frowns upon. One is written by the student of harmony, and is in four real parts—perfectly correct, but not pianoforte music. Another continually doubles the melody in the left hand, with nothing



below it—a sickly effect after a while. Another makes the left hand jump about :



on perfectly unnecessary quests that are difficult of accomplishment when the teacher is his own pianist, and is looking sideways at his class and beating time with his head.

But these are minor details, and the list of small 'dons' peculiar to school songs could be carried on at great length. There is not a complaint, criticism, warning or hint in this article but rises directly out of this competition, but there is much left unsaid. When our teacher comes to make his final choice he will have to be guided by aesthetic propriety in general terms. His tests throughout have been exacting, and he is sure of them. Would he have found a song among our hundred and fifty to satisfy them all? Not a single one! Hedged about with prohibitions, the art of writing a school song is in reality rather difficult. Only a small portion of the known school songs are perfect, and we must be glad of those that approach within a stage of perfection.

Here I feel that my title 'How not to write a school song' has served me as a useful shield.

If my task had been to explain how a school song ought, in my opinion, to be written, I should have been in difficulties at once. I might, at some length, have said, 'Be original without being elaborate or unvocal, be simple without dullness, write children's music rather than composers' music, use your ingenuity in cutting down rather than adding, observe the technique of concerted children's voices, choose your words carefully,' and so on, not getting much forrader. It is for composers to find the solution, and the search well deserves their attention. Here is a case—the only one—in which children can be artists. They cannot compete with their elders in such things as drawing, painting, designing, writing, reciting, acting, pianoforte playing, violin playing, and the like. But a well-trained choir of children, with a well-written piece of music in their heads, stand shoulder to shoulder with the world's artists in the production of a thing of beauty. Let our lyric writers and composers join hands with them.

## New Music

BY WILLIAM CHILD

The publication of a pianoforte arrangement of 'Pulcinella' (Chester) makes one wonder that this delightful work has not been heard in our concert-rooms in the form of an orchestral suite. There are many who regard the choregraphic and scenic side of the ballet as something of a nuisance when the music is first-rate. The better the music the more one wants to listen to it for its own sake. In the case of 'Pulcinella' we have an intriguing example of musical periphrasis. The title-page tells us that the music is by Stravinsky 'd'après Giambattista Pergolesi.' One immediately expects to find Igor a very long way after Giambattista, but as a matter of fact the two are arm in arm for most of the time. This is mainly because the modern composer has maintained the diatonic character of the original, his additions being mostly in the direction of additional counterpoints. There is something very piquant in

this blend of naivete and impertinence. I would go as far to hear an orchestral suite based on 'Pulcinella' as I would to avoid certain other works in which Stravinsky is after nobody but himself.

Eugène Goossens' 'Nature Poems' (Chester) remind us that the composer has less in common with the later Stravinsky than is generally supposed. There is a vital difference to begin with—the most recent works of the Russian left a good many of us with a conviction that his brevity and economy were the result of his having little to say—though we do not forget that lack of matter is unfortunately no bar to a composer's going on and on long after he should have stopped. But Goossens, whether he is long, as in 'The Eternal Rhythm,' or short, as in the 'Kaleidoscopes' and 'Conceits,' or moderately long, as in these three pieces, shows himself to be full of matter. You may be fogged, or annoyed—even repelled—by his methods of setting it forth, but you cannot pooh-pooh it as you can most of the examples of modernity quoted by Mr. Newman in the November *Musical Times*. These three pieces seem to be a great advance on Mr. Goossens' previous works for pianoforte, because they have behind them an emotional impulse that hitherto seemed to be either lacking or incompletely expressed. They are extremely difficult, so much so that one has to spend a fatiguing time at the keyboard before making up one's mind about them. Unfortunately, a good many minds will be made up without their owners going through this fiery trial. It is fatally easy to glance at these puzzling pages and pitch them aside with an impatient 'Bolshevism' or 'Futurism,' or any other vituperative 'ism,' and it is a convenient short cut for reviewers. Readers who wish to see some at least of the possibilities of the ultra-modern school should persevere with these pieces. They may never be able to do more than wrestle with them, having the worst of the bout as a rule, but they will find the experience stimulating.

The poems are called 'Awakening,' 'Pastoral,' and 'Bacchanal,' and of the three the last seems to be best, with the 'Pastoral' as a good second. They are dedicated to Moiseiwitsch. When he plays them may I be there to hear. By the by, the title of each piece is given at the end of it, with an effect of having been hitherto forgotten. Probably Mr. Goossens' next essay will go a step further and give us the title-page at the back. Its appearance in the customary place is the only conventional point in 'Nature Poems.'

One may get on terms with the music of Arnold Bax while one is still panting in the wake of Goossens. Bax depends less on harmony, and is the fortunate possessor of a fund of melodic invention lacking in most contemporary composers. One of the chief results of this is a blend of the diatonic and chromatic too often lacking in modern music. Too many composers seem to forget that constant chromaticism is as monotonous as its reverse. Four works of Bax just published by Murdoch are excellent examples of his work. The 'Lullaby' is a charming piece of moderate difficulty, though perhaps a little over-elaborate here and there for a cradle song. The 'Toccata' is a lengthy and well-developed movement. Mr. Bax here gives us a good deal more than the toccata form usually carries. It is now something better than a mere showy *moto perpetuo*, and Mr. Bax relieves the necessary brilliance with a delightful *cantabile* middle section. 'A Hill Tune' consists of a melody of folk-song type, treated for the most part

(Continued on page 113.)



## FULL ANTHEM FOR EASTER.

1 Peter i. 18, 19, 20; Hebrews ix. 28; and part of a Hymn  
(by permission of the proprietors of *Hymns A. & M.*).

Composed by H. A. CHAMBERS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

## Moderato.

FULL BASS (AND TENOR *ad lib.*).

*mf*

Ye know . . . that ye were not re - deem - ed with cor -

Moderato. ♩ = circa 88.

*Gt. Diap.*

*Gt. to Ped.*

*cres.*

- rup - ti - ble things, but with the pre - cious blood of

*cres.*

Christ, . . . Who ver - i - ly . . . was fore - or -

- dained be - fore the cre - a - tion of the world,

*Sw.*

*Gt.*

*Gt. to Ped. in.*

Copyright, 1921. by Novello and Company, Limited.

*p*

And was once of - fered for the sins . . . of . .

*Sw.*

ma - ny.

*increase Sw. cres. ed accel. Gt. to Prin.*

**SOPRANO. Allegro maestoso.**

O sons and daugh - ters, let us sing !

**ALTO.**

O sons, O sons and daugh - ters, let us sing !

**TENOR.**

O sons and daugh - ters, let us sing !

**BASS.**

O sons, O sons and daugh - ters, let us sing !

**Allegro maestoso. ♩ = 112.**

*ff Gt. (See coupd.)*

*Gt. to Ped.*

The King of

The King of heaven, the glo - rious King,

*reduce  
Gt.*

This system contains the first four staves of the musical score. The first three staves are vocal parts, and the fourth is a piano accompaniment. The lyrics 'The King of' and 'The King of heaven, the glo - rious King,' are written below the vocal staves. A dynamic marking 'f' is present at the beginning of the first vocal staff. A piano instruction 'reduce Gt.' is written above the piano staff.

heaven, the glo - rious King, O'er death to - day rose tri - umph-ing, o'er

O'er death to - day rose tri - umph-ing, o'er

O'er death to - day . . . rose . . . tri - umph-ing, o'er

O'er death to - day rose tri - umph-ing, o'er

This system contains the next four staves. The lyrics continue across the staves: 'heaven, the glo - rious King, O'er death to - day rose tri - umph-ing, o'er', 'O'er death to - day rose tri - umph-ing, o'er', 'O'er death to - day . . . rose . . . tri - umph-ing, o'er', and 'O'er death to - day rose tri - umph-ing, o'er'. The piano accompaniment continues below the vocal staves.

death to - day rose tri - umph-ing. Al - le - lu - . . .

death to - day rose tri - umph-ing. . . Al - le - lu - ia,

death to - day rose tri - umph-ing. . . Al - le - lu - ia, . . .

death to - day rose tri - umph-ing. . . Al - le - lu - ia,

This system contains the final four staves of the musical score on this page. The lyrics continue: 'death to - day rose tri - umph-ing. Al - le - lu - . . .', 'death to - day rose tri - umph-ing. . . Al - le - lu - ia,', 'death to - day rose tri - umph-ing. . . Al - le - lu - ia, . . .', and 'death to - day rose tri - umph-ing. . . Al - le - lu - ia,'. The piano accompaniment continues below the vocal staves.

ia, al - le - lu - ia, al - le - lu

*ff*

ia!

*rall.*

*p Suc.*

*Gt. soft 8 ft.*

*Gt. to Ped. in.*

**Andante lamentoso.**

(“O FILII ET FILIAE.”)

*p*

That Eas - ter morn, at break of

*p*

That Eas - ter morn, at break of

**Andante lamentoso.**  $\text{♩} = 66.$

*pp*

*Sw.*

*Ped. stac.*

day, The faith - ful wo - men went . . their

day, The faith - ful wo - men went . . their

*legato.*

way To seek the tomb where Je - sus lay.

way To seek the tomb where Je - sus lay.

An An - gel clad in white they see, Who sat, and spake un - to the

*pp Celeste.*

*Man.* ( 5 )



three, "The Lord is risen a - gain, the Lord is risen a - gain," . . said

*mf* *cres.* *f*

*Full Sw.* *cres. molto.*

*Ped.*

This system contains the first vocal and piano accompaniment staves. The vocal part begins with a melody in treble clef, marked *mf* and *cres.*, reaching *f* by the end of the phrase. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes a *Full Sw.* (full swell) and *cres. molto.* (crescendo molto) marking.

Allegro maestoso.

he. On

On

On

On

Allegro maestoso.  $\text{♩} = 112.$  On

*Gt. f Sw. coupd.*

*Gt. to Ped.*

This system continues the musical score. It features a tempo change to *Allegro maestoso.* and a new tempo marking of  $\text{♩} = 112.$ . The vocal part continues with the melody, marked *f* and *On*. The piano accompaniment includes a *Gt. f Sw. coupd.* (great swell, coup de swell) and *Gt. to Ped.* (great swell to pedal) marking.

this most ho - ly day of days,

this . . . most ho - ly day of days,

this most ho - ly day of days,

this . . . most ho - ly day of days,

This system contains the final vocal and piano accompaniment staves. The vocal part continues with the melody, marked *f* and *On*. The piano accompaniment includes a *Gt. f Sw. coupd.* (great swell, coup de swell) and *Gt. to Ped.* (great swell to pedal) marking.

Our hearts and voi - ces, Lord, we raise

*reduce Gt.*

raise To Thee in ju - bi - lee, to Thee in  
To Thee, to Thee in ju - bi - lee and praise, to Thee in  
To Thee, to Thee in ju - bi - lee, to Thee in  
To Thee, to Thee in ju - bi - lee and praise, to Thee in

*poco rit.* *a tempo.*  
ju - bi - lee and praise. Al - le - lu - ia, al - le -  
*poco rit.* *a tempo.*  
ju - bi - lee and praise. Al - le - lu - ia, al - le -  
*poco rit.* *a tempo.*  
ju - bi - lee and praise. Al - le - lu - ia, al - le -  
*poco rit.* *a tempo.*  
ju - bi - lee and praise. Al - le - lu - ia, al - le -

The musical score is arranged in two systems. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal staff begins with the lyrics "lu - - - ia!" followed by "O sons and daugh-ters, let us". The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand, with a forte (*ff*) dynamic marking. The second system also consists of four vocal staves and a piano accompaniment. The vocal staves begin with the lyrics "sing, let us sing!". The piano accompaniment continues the melody and bass line, with a *rall. molto.* (rallentando, molto) marking above the first measure. The score concludes with a final chord in the piano part.

Also published in Novello's Tonic Sol-fa Series, No. 2345.

(Continued from page 101.)

with a background of graceful arabesque. The 'Burlesque' will surely be popular. It has humour—deliberately uncouth at times—and fine rhythmical variety. Mr. Bax should score this for orchestra—a small one for choice. With strings, wood-wind, and drums it would give us a jolly ten minutes.

Roger-Ducasse's 'Barcarolle' No. 2 (Durand) is another example of the way in which modern composers put a vast amount into an old form. Gone is the day when a Barcarolle meant a couple of pages of soft nothings over a swaying rhythm. Here we have a long piece, complex and difficult, and with some tremendous climaxes. There is splendid stuff in it, but it is far too long and elaborate for its title, and is best regarded as a rhapsody on a barcarolle theme. It is worth noting that Roger-Ducasse's writing for the keyboard is in the direction of developing traditional methods rather than in exploiting sonorities. For a good example of the latter method, or rather of a combination of the two methods, readers should examine D. E. Inghelbrecht's 'Paysages,' a suite of five pieces just published by Chester. Much of the effect of 'La lune sur la plaine' and of the poignant 'Une croix sur le chemin' is obtained by a nice management of pianoforte sonorities. The suite is the work of a resourceful and original composer. It is a pity its difficulty as a whole puts it beyond the reach of all but a comparative handful of players.

Yet more 'Paysages,' this time a pair—'Maritime' and 'Champêtre,' by Jean Cras (Durand). These are not extravagantly difficult, though far from easy. They show pronounced traces of folk-song influence. These two picturesque pieces were written 'A bord du "Commandant-Bory," Brindisi, Octobre, 1917,' so we need not be surprised at finding 'Maritime' the more convincing of the pair.

Balfour Gardiner's 'Salamanca' (Forsyth) needs some clue to its programme. Clearly it is descriptive music, difficult, and with a rough kind of impressiveness, but it remains an enigma to all who are not acquainted with the beauties—or the reverse, judging from the music—of Salamanca.

Roger Quilter's jolly 'Children's Overture' will delight an even larger public now that it is available in the forms of pianoforte solo and pianoforte duet (Winthrop Rogers).

## SONGS

Our younger song writers seem to be falling roughly into two groups. One is experimenting along the line of impressionism, with the voice treated as a wind instrument to be given such notes as are lying round after the pianist has been provided with an elaborate solo; the other group is working in the direct line of traditional song. On the whole the future seems to be with the latter. After all, the human voice has its limitations as well as its unique appeal, and so long as the term 'song' implies the setting of words the singer can hardly be cold shouldered without serious loss. No doubt we shall see interesting developments in the direction of wordless song, but even this will probably be most successful when the voice is made one of a group of instruments, as in the effective examples of Mr. Bliss recently heard. Of the songs before me a set of 'Three Welsh Landscapes' by John R. Heath (Chester) contains some delicious harmony, but it is too constantly shifting, and the singer has on the whole a groping time. The best of the three is 'Mists.' It is the most vocal, and the pianoforte

part is delightful. Three of Cyril Scott's latest songs show him more mindful of the vocalist's comfort than usual. 'Water-lilies' is an effective little song if treated with the right delicacy. 'Immortality' is a setting of Lytton's 'There is no death,' and has some breadth of style, though here and there its harmony recalls—dare one mention it?—'The Rosary.' In the gradual crescendo and climax of 'The Watchman' there is scope for a good singer. The melody is unusually diatonic, containing not one accidental. The accompaniment consists almost entirely of two swaying chords, and is intentionally monotonous, though indifferent playing may easily induce the wrong kind of monotony. These three songs are published by Elkin.

Gerrard Williams' 'Absence' and 'Serenade'—two short songs under one cover (Novello)—were written before the composer had acquired his present subtlety. There are hints of it, however, in 'Absence'—a setting of an old Scots song—where the sequence of 9ths (apparently out of place in connection with a text one associates with folk-song) is admirably expressive of the longing in the words. The 'Serenade' is more straightforward, with a rhythm that is perhaps too cheerful for a poem ending, 'Come hither, O love, or I die.'

Isadore Luckstone's 'Where be ye going?' (Winthrop Rogers) has a capital tune in folk-song manner, with an accompaniment that, slight as it is, tells in every stroke. The words are Keats' oft-set 'Devon Maid,' and the first line, and therefore the title, should read 'Where be you going?' 'Ye' is not only incorrect, but a less happy arrangement of vowels.

Too rarely does the reviewer light upon a batch of songs so good as the Five Elizabethan Songs of Ivor Gurney, published in separate numbers by Winthrop Rogers. The poems are all familiar, and have been set many a time and oft, but lyrics so perfect are a lasting source of inspiration. Certainly they have moved Mr. Gurney to produce some songs of quite remarkable freshness. Here are the titles: 'Under the Greenwood Tree,' 'Orpheus with his Lute,' 'Spring,' 'Sleep,' and 'Tears.' Mr. Gurney belongs to the second of the two groups of song composers mentioned above. His accompaniments are full of interest and effect, both in harmony and design, but one is always left with the impression of a genuine song with the main appeal in the voice part and text.

C. Armstrong Gibbs evidently takes the same view of song-writing as Mr. Gurney. Here are three very attractive examples of his work in 'As I lay in the early sun,' 'The fields are full,' and 'For Remembrance' (Winthrop Rogers). Like Mr. Gurney, Mr. Armstrong Gibbs writes real tunes for the voice, and still has plenty of invention left for the pianoforte part. Both composers appear to be endowed with the kind of talent that has long been wanted on our lyric and light opera stage.

[Reviews of violin, chamber, and organ music are unavoidably held over.—ED., *Musical Times*.]

## SIR IVOR ATKINS

We join heartily in the chorus of congratulation to the latest musical knight. The honour goes to one of the hardest and most successful workers in the profession.

## London Concerts

BY ALFRED KALISCH

Since the events mentioned in the last issue the only concert in the old year requiring notice is that of the Oriana Madrigal Society at Æolian Hall. It is a curious commentary upon the state of affairs in musical London, that the Society had to give the programme twice over—on December 21 and 23—because there is no hall which would have sufficed without taking two bites at the cherry. The principal item on the programme was Palestrina's Motet for the Feasts of Christmas and Circumcision, based upon the hymn 'Christe Redemptor'; and in this, and the three Christmas hymns of Michael Praetorius—one of which had been heard at the Philharmonic some days previously—the choir showed how the old music can be made to live again without recourse to what may be called anachronistic modern singing. Indeed, it seems probable that when the musical history of the last few years comes to be written, this revival of sympathy with what the Germans pedantically call 'the phenomena of pre-tonal music' will be recorded as its principal feature. It is not only among performers and audiences, but also among composers that this tendency is evident. Thus at the same concert Herbert Howells and Gustav Holst gave evidence of the same trend of thought, and alike in Howells' 'A Spotless Rose' and Holst's 'Of One that is so fair and bright' there is evident a power of speaking in the ancient idiom without affectation or any appearance of conscious archaism. The playing of two 'Fantasias for String Quartet' of Henry Purcell by the Pennington String Quartet was a welcome interlude. The gradual growth of interest in Purcell is one of the wholesomest signs of latter-day taste. The instrumentalists also took part in Arthur Bliss' 'Second Rhapsody' for mezzo-soprano and tenor, which is interesting, and then in Sir Frederick Bridge's arrangement of Weelkes' humorous fancy 'The Cryes of London,' which (as always) proved immensely entertaining. Another lighter dish was Whittaker's arrangement for female voices and pianoforte of the North Country folk-song 'Chrissemis Day in the morning' ('O Dame, get up and bake your pies'). It is an extremely clever piece of work, though in one or two passages a little oversophisticated. Two part-songs of Walford Davies, and Kennedy Scott's arrangement of carols, completed a full, varied, and completely artistic programme.

Mr. Lamond was also the soloist at the first concert of the New Year of the London Symphony Orchestra on January 17, when he played Brahms' second Concerto, which is one of his favourite battle-horses. He appeared in place of M. Prokofiev, who was to have played his own Pianoforte Concerto, but was absent owing to illness. It is hardly to be supposed that Brahms would appeal very strongly to that part of the audience which had been particularly anxious to hear Prokofiev. Of this concert I can speak only from hearsay, as I was several hundred miles away from London at the time. The programme contained also an interesting Suite arranged by Mr. Albert Coates from music of Purcell. For purposes of record it should be mentioned that these consisted of three excerpts from

'Abdelazar,' two from 'Distressed Innocence,' and 'Bonduca'; and the programme was completed by D'Erlanger's Prelude to 'Tess' and Holbrooke's Prelude to 'Dylan.'

On the previous Saturday, January 15, at Queen's Hall, Miss Beatrice Harrison played Elgar's Violoncello Concerto, with the composer conducting. It had always been felt that, for reasons that are an open secret, the first performance a little over a year ago did scant justice to the work. From what can be gathered from Miss Harrison's performance, it will now have a fair chance of coming into its own. At the same concert, the Symphony was Beethoven's No. 7. At the Quinlan Symphony Concert at Kingsway Hall on the same afternoon, Vaughan Williams' 'London' Symphony was heard again. It is a wise thing to repeat works of this calibre before the effect has been able to wear off, and at the same time not too soon. M. Moritz Rosenthal made his reappearance after a long interval, and his playing of Chopin's E minor Concerto aroused remarkable enthusiasm.

### VARIOUS CONCERTS

An interesting event is the formation of the new combination which elects to be known as the 'Chamber Music Players.' It comprises Mr. Albert Sammons (violin), Mr. Lionel Tertis (viola), Mr. Felix Salmond (violoncello), and Mr. William Murdoch (pianoforte). Individual excellence is not always a guarantee of a fine ensemble, but this is one of the exceptions which proves the rule. Their success has been instantaneous, and they will no doubt be an important factor in the making of chamber music in the near future. They made their début on January 6.

Mention should be made of the pleasant Concerts for Young People (with metrical prospectus) of the Lotus Ladies' Orchestra, conducted by Mrs. Douglas Hoare, at one of which a tiny daughter of Mr. Adrian Ross made a promising début as pianist.

M. Kussevitzy has conducted three Sunday concerts at the Albert Hall with success. More will no doubt be heard of him later, and there is a general desire that he should appear again as a double-bass player. Though he specialises to a certain extent in Russian music, he is a versatile artist.

### SOME NOTES FOR FEBRUARY

We are definitely promised a visit of the distinguished foreign composer, M. Sibelius, who will conduct the first performance of his fifth Symphony at the Queen's Hall Symphony Concert on February 12. At the same concert V. Novak's Symphonic Poem 'In the Tatra Mountains' will be played here for the first time.

Mr. Hamilton Harty conducts the Philharmonic Concert on February 24, at which Mr. W. H. Bell's 'Symphonic Variations' will be played for the first time. Little of Mr. Bell's music has been heard here since he settled in South Africa, but it has aroused considerable enthusiasm there, and English musicians who have chanced to hear it have come back with glowing accounts of his contributions to symphonic literature.\*

\* A series of articles on 'The Symphonic works of W. H. Bell,' by M. van Someren-Godfrey, appeared in the May-July, 1920, numbers of the *Musical Times*.



## Opera in London

BY FRANCIS E. BARRETT

### THE 'OLD VIC': 'TRISTAN'

It is somewhat of a reflection on our operatic undertakings that although the past month has been a time of general rejoicing (so far as circumstances would permit) and of holiday-making, there has been no opera for people to rejoice over, or with which to make merry. Therefore to be an accurate chronicler I must be silent. But in the same capacity my story is not all told, since the very demands of the festive season prevented me from finishing my record last month.

I left off at what was for me, and I think for many others, an interesting stage represented by the production of Wagner's great love-drama of 'Tristan' at the Old Vic. Here was courage indeed, and one might think, ambition o'erleaping itself. Not so. Save to those who have given the question the closest of study it is very little known what British artists can do in the way of operatic achievement when they set their minds to it. Generally speaking I may say that all our operatic work comes within the category of the *tour de force*, for the simple reason that exponents all go into opera without proper preparation, represented by a course of training. But I will not now discuss the question I have often propounded as to the necessity for due operatic training in this country. Our efforts generally, and those of the Old Vic Company in particular, show our extraordinary ability to get through things. Lord Rosebery was wont to term it our ability to 'muddle through': but I will not say that, and certainly not in connection with the Old Vic representation of this stupendous work. There was no suggestion of muddling. It was a highly individual and very effective interpretation that was offered the patrons at Waterloo Bridge Road. My own impressions of the work are mainly gathered from an infinite variety of performances since that utterly confusing night in the 'eighties when I heard it for the first time. I have heard good performances and I have heard bad, and let me say that the bad performance was not in the S.E. district but 'in another place' further West, where it ought to have been better. So far as my experience of such things goes, I place the Old Vic 'Tristan' on a high level. And I do so because it attained its object. The work here is educative. The performance was decidedly informing. It would give the ignorant a better idea of the work than a more flourishing representation carried out with less earnestness.

There was no special expansion of means for the occasion. The orchestra was of the dimensions customary at these performances, but it was astonishingly effective. And besides giving a wholly comprehensible account of the score it achieved a feature that in all my experience of the work and its performance I have never met with before, and that was that the orchestra never overwhelmed the singers. This alone must have helped the listeners to gain a definite impression, while the presentation of the music by the singers must have helped in another way. There was to all intents and purposes a double cast. Certainly there were two sets of exponents for Tristan and Isolde, which showed that the Company's singers in no way shirked their task. The Isoldeas were Miss Gabrielle Vallings and Miss Gladys van

der Beck, and the Tristans Mr. John Clinto and Mr. Robert Curtis. Miss Irene Ainsley and Mr. Derwood remained steadfast throughout as Brangaene and King Mark. All are deserving of the warmest commendation for their efforts, and for labours that were artistically Herculean. Their reward was in the keen approval won from the large audiences in all parts of the house. Those who believe that it requires Gargantuan forces for the due representation of 'Tristan,' both in the orchestra and on the stage, must reconsider their verdict. This modest 'suggestion' was thoroughly effective in attaining its purpose. In my praise I must include Mr. Charles Corri, the conductor, who went about his work as modestly and as unassumingly as the rest, and with a like amount of effect. The performances were all the better for the fact that no one went through them with one eye on Covent Garden and an ear for echoes from Drury Lane. They kept 'their eyes in the boat,' as rowing men say, and as a result, as the wet bobs also have it, they put their backs into it. It was, in fact, an English reading carried out by people whose one object was to make the work known to others; and they succeeded in a way that reflects infinite credit upon their hearts and their brains. At the same time, it leads me to the reflection that we shall do a great deal more operatically—as exponents or composers—when we give up imitating other people and do things our own way.

## The Musician's Bookshelf

BY 'FESTE'

Clearly the biography of Patti had to be written, and no less clearly Mr. Herman Klein had to be the writer. He was in the happy position of knowing his subject as few other people knew her, he has long been an authoritative writer on the department of music she so long adorned, and both by reason of his experience and of his personal taste he is able to bring to his task the enthusiasm and conviction that not many of us can muster up where *prime donne* are concerned. For there is no plainer sign of the times, and none of better augury for the future of our art, than the steady decline of the dominion of the star singer. Mr. Klein calls his book 'The Reign of Patti' (Fisher Unwin, 21s.), and his title is fully justified, for Patti's life was as clearly a reign as that of any sovereign. But sovereigns no longer reign—they serve, or they don't survive—and it is pretty certain that had Patti been born to-day she would eventually have to choose between serving her art or losing her throne.

In his preface Mr. Klein speaks of the difficulty of avoiding the appearance of hyperbole in writing of Patti's achievements, adding that in this respect she was the despair of every journalist who tried to do her justice. Mr. Klein refuses to plead guilty of exaggeration, and says, 'The reader of these pages who is too young to have heard Patti in her best days, and who cannot conceive the wonder of the miracle that she was, must be content now to "mark, learn, and inwardly"—believe.' We have no difficulty in doing all three things, for Mr. Klein makes the first two easy, and the evidence he marshals is sufficient to convince the least credulous that Patti was a vocal phenomenon, and, save for certain dramatic limitations, in a field by herself. She had the rare advantage of having been born with

not only the singer's temperament and voice, but with a liberal supply of the technique as well. When only five or six years old she heard her sister Amalia working hard at the shake, practising slowly as per rule. 'Why do you do it like that?' demanded Adelina. (A trying young sister she must have been!) 'Why don't you trill this way?' and she proceeded to execute 'a faultless natural shake.' At seven years of age her parents stood her on a table and bade her sing an entire piece, leaving the choice to her. She astounded them by a beautiful performance of 'Casta diva,' which she knew by heart through having heard her mother practise it. No wonder the family circle wept. Times were bad just then, and Adelina was clearly a little gold-mine. How, grown up, she went one better and became gold-miner is well-known. What quantities she brought to the surface from time to time we learn from Mr. Klein's book. Such passages as the following will interest a wide public; the rest of us will feel depressed, casting our minds back to such chronically needy folk as Bach, Beethoven, Mozart, Schubert, Franck, and others who were so ill advised as to be mere composers:

The period between the January and the July of 1888 was the most lucrative in Mme. Patti's whole professional career. In those six months she earned larger sums than have ever been paid, before or since, to any artist in the history of musical enterprise. . . . For a long while the Eldorado [South America] that had enriched Italy's two greatest tenors—Masini and Tamango—had been patiently waiting for her to bring with her her largest coffers and fill them with gold. . . . All agreed that the moment was ripe, as American financiers say, for the 'cutting of the melon.' . . . Proceeding leisurely by way of Paris and Madrid to Lisbon, she appeared at the Royal Opera House in the Spanish capital and received £3,000 for six performances. . . . The twenty-four performances at Buenos Ayres realised no less than £70,000, of which sum Mme. Patti received as her share £38,400, or £1,600 a night. This, of course, easily cast into the shade all the previous records associated with Masini and Tamango; nor have such figures been since approached either in any other city or by any other opera singer. . . . Going on to Monte Video, eight representations were given . . . and for these the total receipts amounted to about £20,000. . . . From first to last, the tour was an unprecedented triumph. It was admirably managed, and, in a financial sense, by far the most successful that Mme. Patti ever undertook. It was estimated that her share of the total receipts exceeded £50,000, four-fifths of which could be reckoned as her profit. . . . Altogether, in the course of eighteen months she must have made an income closely approximating the extraordinary figure of £100,000. It is hardly necessary to add that such a sum was never before earned by any singer within the same space of time.

Here, instead of uncovering respectfully and pausing for a few moments with bowed head before such an unprecedented triumph, I find myself jamming my Sandringham on my head all the harder, and murmuring with Browning, 'But where's music, the dickens?' Well, it was there right enough—of a kind—but we hear little about it. This is not Mr. Klein's fault, of course. There is not much that can be written on works containing so little interest for the musician of to-day as Patti's repertory. On the song side it was negligible, and of the forty-two operas in which she appeared half are dead and most of the remainder are threadbare. She essayed no Wagnerian rôle. We read that she enjoyed listening to Wagner, but in the matter of singing his music she merely sat on the bank and tied the temperature with her toe, so

to speak. She sang 'Traume' with great success, and was encouraged to a further flight. This, unfortunately, happened to be a backward one, for she settled on 'Elizabeth's Prayer,' which has very little to do with the real Wagner. This also proving a success she studied 'Elsa's Dream,' but does not seem to have got to the stage of singing it in public. She then took her toe out of the water and kept it out.

It is interesting and not unamusing to see the programme chosen for the first State concert at which Patti sang. Part I. consisted of a selection from 'St. Paul,' Patti's share being 'Jerusalem! Jerusalem!' followed by 'Hear ye, Israel' (Patti) and the Kyrie and Gloria from Beethoven's Mass in C. The second part was only a little more giddy—Rossini's 'Cujus Animam,' an air and chorus from Hummel's 'Alma Virgo,' a Romance from Méhul's 'Joseph,' with a few items from the 'Creation' and 'Israel in Egypt.' It was stipulated that the Hummel item should be described as 'Air and Chorus,' not as Offertorium, and for the same sound Defender-of-the-Faith reasons, no doubt, the Beethoven Mass in C was called 'Service in C,' lest haply We might appear to dally with Rome. No native music was included, of course. The date was June 28, 1861. There is a good deal of the lamentable history of modern British music to be seen in the programmes of such functions, from the date of this specimen down to the years just before the war, when Herr Wurm and his Viennese Orchestra (wasn't it?) used to encourage our composers by leavening the lump of Leo Fall and other representatives of the mainland with a few scraps of Sullivan.

Hereabouts it occurs to me that instead of reviewing Mr. Klein's book I am getting rid of some bile on various matters. This is unfortunate, but the subject of the volume is so bound up with all that has retarded musical progress in this country that the reading of it is like a series of red rags to any John Bull who is sufficiently young to have escaped the Patti spell. Mr. Klein has given us a most interesting book, but he must not expect many of us to share his whole-hearted admiration of the singer. With the best will in the world, we cannot forget that such artists as Patti are little more than phenomenally successful wage-earners, who leave the art as they found it, or even slightly the worse for the contact. If our instrumental soloists, our choral trainers, and our conductors, gave us the kind of music the star singer has almost invariably served up, nine-tenths of the finest music ever written would have been written in vain. Very much to the point is an article by Sir Charles Stanford in the current *Music and Letters*. Dealing with the centenaries of Jenny Lind, Pauline Viardot-Garcia, and George Grove he says some frank things on the responsibilities of the performer. Joachim and von Bülow were:

Artists of the highest ideals. Liszt was a curious blend of both, with a strong bias to the right side. Clara Schumann was above proof; so even in his purely executive capacity was Sterndale Bennett; so was Neruda; so were many of our great organists, such as S. S. Wesley. In the world of singers the cases are rarer, and instances of what I may term artistic selfishness are largely in the majority. Who can recall a single action for the good of music, as distinct from the display of voice, of Catalani, of Alboni, of Tamberlik? Even Patti, with all Europe at her feet, had the power in her grasp of being a priestess in her art, and she became a servant of the public, inducing them to hear

her in Mozart, not Mozart in her, and popularising as the highest form of art 'Home, sweet Home' and 'Coming thro' the Rye.' She had a perfect instrument on which she played with perfect technique, but the results musically were equivalent to those of a first-rate violinist who confined his efforts to the Fantasias of de Beriot and Ernst. If only singers of the first calibre, who hold the public in their hands, no matter what they sing, were to use the great power they hold to disseminate the best music, instead of wrapping their talent in a napkin, how different would the taste of the public have become!

In this respect Patti comes badly out of a comparison with Jenny Lind. The widespread interest in the latter's centenary is a proof that she made a niche for herself in the memory of musicians. Patti's centenary will be with us twenty-two years hence. Will her memory be as green as Jenny Lind's is to-day? Most of us will lay Mr. Klein's book aside with mingled feelings. It is an interesting and well-compiled record of brilliantly wasted opportunities, and is (quite unintentionally, no doubt) the heftiest of blows at the star system. The reign of Patti began on the drawing-room table at home, and it ended with her last bow to the public. The reign of Bach and a few others of the needy ones mentioned above began in most cases after their inexpensive funerals, but neither we nor our children nor our children's children will see the end of it.

A batch of men of this kind, long dead, but still speaking, is dealt with in Sir Frederick Bridge's 'Twelve Good Musicians' (Kegan Paul, Trench, Trubner & Co., 5s.). The book consists of the substance of a series of lectures delivered by Sir Frederick at the University of London, the subjects being Bull, Byrd, Morley, Weelkes, Gibbons, Deering, Milton, Lawes, Locke, Humfrey, Blow, and Purcell. The treatment is necessarily brief, and there are occasional reminders that Sir Frederick is far happier on a platform than on paper, though he may not be aware of it. But he is an enthusiast on these old composers, and so is likely to make other enthusiasts. Look down the list of names again, and ask yourself if we have not good cause for pride therein. If you know a good deal less about the twelve men than any English musician ought to know, let Sir Frederick put the matter right.

Here is another book dealing with our early music, covering more ground, and dealing with it in a more detailed fashion—H. Ormond Anderton's 'Early English Music' (*Musical Opinion Office*, 10s. 6d.). Mr. Anderton divides his work into two parts, the first dealing with the Church writers, from Dunstable to the two Wesleys, the second with secular music, under the sub-heads 'Instrumental,' 'Madrigals,' &c. The composers concerned are of course the same in many cases, but it is convenient to have two main departments of their work thus separated. The author is on the least trodden ground in the second half of the book, where he deals with such collections as 'My Ladye Nevill's Book,' the 'Mulliner Book,' Ravenscroft's 'Pammelia,' Benjamin Cosyn's Book, &c. There are some delightful musical illustrations here—indeed the volume throughout is well supplied with examples in music-type. On second thoughts, I am not so sure that this secular ground is the least familiar. Looking at the Church music chapters, one is painfully conscious of the fact that the bulk of the finest work of the kind produced in this country is unknown to most of those responsible for the choice and performance of the music in our churches to-day. Perhaps there was some excuse in the past, when

little of it was available in cheap and handy form, and when musical literature was usually silent as to the composers. But this state of things no longer obtains. We have abundance of the works now well edited, with a lot more on the way, and there is no excuse for ignorance when there is available so comprehensive a book as the one under notice. It can need no better warrant than the words of approval in Dr. R. R. Terry's preface.

## Gramophone Notes

BY 'DISCUS'

Owing to unexpected demands on our space, I am compelled to hold over replies to the queries sent by some correspondents. For the same reason, and also because of the late arrival of the records for review, it will be impossible to do more this month than briefly mention a small number.

Here are details of a batch of *Æ-V.*: Beethoven's Quartet in D (Op. 18, No. 3), played by the L.S.Q. The first two movements, *Allegro* and *Andante con moto* (d.s.). An excellent record save in one or two very soft passages where the *pianissimo* that would be delightful at first hand fails to reach us via the machine. A particularly weak spot in this respect is the 'cello lead in the second movement, where the actual entry is practically inaudible. One is able to grasp it only after it has got under way. Seeing that the most satisfying portions of string quartet records are usually those in which the power is at least *mf*, it is odd that players should still indulge in delicacies that have little chance of getting any further than the recording room.

'Question' and 'Answer,' by Wolstenholme, played by Lionel Tertis (d.s.). An arrangement of two popular organ pieces. The viola tone comes out well, and the balance between the solo and the pianoforte accompaniment is good.

'Poet and Peasant' Overture, played by the Band of the 1st Life Guards. A good d.s. record of an old war-horse that presumably still has admirers.

'Serenade,' by Arensky, and 'Moment Musical' by Schubert, played by Albert Sammons, with pianoforte accompaniment (d.s.). The Schubert piece is the popular little F minor movement. Two good records, though most of us would prefer hearing such a fine player in something bigger.

Last month I had high praise for a Rosing record. Here is another, equally good—Moussorgsky's 'Song of the Flea,' with pianoforte accompaniment. Those who have heard Rosing sing this song remember it as a kind of exposition of the dramatic possibilities of the laugh. It is a joy to renew that vivid impression by means of this fine record. Gramophonists who do not know the work, however, will be up against the fact of its being sung in Russian. Now, when we hear a song in a foreign tongue at a concert, we are helped by an English version in the programme. The popularity of such a record as this would be enormously increased if it were accompanied by a translation. There ought to be very little difficulty about it. A slip of paper pasted on the back of a one-sided record, or on the cover of a double-sided example, would meet the case.

From a parcel of Columbia records I choose for mention three. First, one with a pathetic interest, Gervase Elwes singing Dunhill's 'Full fathom five' and Ley's 'The Lake Isle of Innisfree' (d.s.), with F. B. Kiddle at the pianoforte. The first song gives the better result, the words coming out well, and the tone

being clean. The other side does a good deal less than justice to the singer's enunciation.

Coleridge-Taylor's Sonata in D minor for violin and pianoforte, played by Sammons and Murdoch, is a very successful reproduction on two d.s. records. As usual in this type of record the violin comes off best, but the balance is well up to the average, and with two such players, the tuneful work is made the most of. I have been asked if there is a good record of 'Till Eulenspiegel.' There may be several, but the only one known to me is the Columbia reproduction of Sir Henry Wood and the Queen's Hall Orchestra's performance. It is d.s., and of course the work is considerably abbreviated. The amount of orchestral detail that comes out is astonishing, the wood-wind passages being particularly good. The result is so enjoyable that one looks forward to the day when the whole of a long work of this kind will be available without cuts, on a record that will not need reversing, or that will reverse automatically.

## Chamber Music for Amateurs

*Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.*

Players of all instruments, except pianoforte, are invited to join the St. Jude's Amateur Orchestra. Rehearsals are friendly, and not critical.—Mr. H. SEYMOUR, 2, Milton Road, Herne Hill, S.E. 24.

Lady pianist wishes to join trio or quartet for practice and concerts. Mortlake district.—E. L., c/o *Musical Times*

Pianist and vocalist (young lady) wishes to meet with violinist and 'cellist for practice of good music. Highgate district.—'MUSIC LOVER,' c/o *Musical Times*.

There are a few vacancies for good voices, especially tenors and basses, also instrumentalists with good experience, in the Marylebone Philharmonic Society. Rehearsals—Orchestra, Tuesdays, 7.30; choir, Thursdays, 7.30, at Marylebone College, 248, Marylebone Road, N.W. 1.

Wanted, good viola player and 'cellist (male) for quartet. Must be sufficiently advanced to play the most difficult chamber music. Residents in or near borough of Hornsey preferred. Evening work only.—S. F., c/o *Musical Times*.

Experienced orchestral pianist wishes to meet good string players for practice of standard works, suites (e.g., Coleridge-Taylor), &c. North London district. Must be good sight-readers.—'CLERY,' c/o *Musical Times*.

Accompanist (lady) wishes to join trio. West Norwood district.—W. N., c/o *Musical Times*.

Pianist (male) wishes to meet others, for study of chamber music. Romford or Ilford district preferred.—A. H. MENDHAM, 68, Midway Road, Romford, N. 1.

Pianist wishes to join violinist and 'cellist for enjoyment of Trios, classical and modern.—'AUTHOR,' c/o *Musical Times*.

A very interesting programme will be performed at the musical service at Southwark Cathedral on February 5, at three o'clock. The scheme includes Holst's Two Psalms for chorus, strings, and organ, and his Four Songs for voice and violin; Stanford's 'A Song of Hope,' for solo, chorus, strings, and organ; Franck's 150th Psalm; Motets by Eccard, Gibbons, Brahms, and Rachmaninov; and works for strings by Elgar and W. H. Reed. The string orchestra will consist of members of the L.S.O. No tickets are required.

## Church and Organ Music

### MANCHESTER CATHEDRAL

The Dean of Manchester (Dr. McCormick) brought the first series of Sunday evening Congregational practices to a close with a carol service. After a brief sketch of the history and nature of carols, 'The First Nowell' was sung, and in order to lend variety to the rendering, the Dean divided his large congregation into Decani and Cantoris, each side of the Church taking alternate verses in turn. Still more unconventional was the treatment of another traditional favourite, 'Good King Wenceslas.' Referring to the fact that, in olden days, the verses assigned to the Page were sung by the maids, and those to the King by the shepherds, he called upon the women and boys to sustain the rôle of the Page, and all the men, impersonating the King, took their part in the dialogue with telling effect. Two other carols, 'Sweeter than songs' (J. F. Bridge) and 'When Christ was born of Mary free,' were taken in the orthodox fashion, and Gounod's 'Bethlehem,' sung by the voluntary choir (directed by Mr. W. H. Cradock), brought the service to a close. The Dean makes free use of antiphonal singing to develop the meaning and beauty of the Psalms, which, he says, possess neither metre nor rhyme, but many of the verses abound in striking parallelisms. To illustrate his point, Psalm 114, 'When Israel came out of Egypt,' was taken, and after the opening verses the choir sang the first clause of each verse, the congregation responding with the second, e.g.:

Choir: 'The mountains skipped like rams.'

Congregation: 'And the little hills like young sheep.'

This psalm, aptly termed the Birthday Song of the Jewish nation, was sung to the Gregorian chant 'Tonus Peregrinus,' and readily taken up by the congregation from the papers pointed for chanting.

A series of lectures and hymn-practices on 'Ecclesiastical Music' will take place at King's College, London, on the Thursdays in February and March, at 5.30. The lecturers are Messrs. E. T. Cook ('Church Music of the Restoration Period'), February 10, and H. C. Colles ('The Lay Musician in Church'), February 24.

Under the auspices of the Church Music Society a Hymn Festival will be held at the People's Palace on February 5, at 5.30. Prof. Walford Davies will conduct.

### ORGAN RECITALS

Mr. Fred Gostelow, King Street Congregational Church, Luton—Sonata in A, *Borowski*; Toccata and Fugue in D minor, *Bach*; Passacaglia, *Cyril Scott*.

Mr. H. C. J. Churchill, Central Hall, Westminster—Marche Solennelle, *Mailly*; Toccata in F, *Bach*; Funeral March and Hymn of Seraphs, *Guilmant*.

Mr. Godfrey Uren, Wesley Chapel, Camborne—Sonata No. 5, *Mendelssohn*; Choral No. 3, *Franck*; Bourrée and Prelude, and Fugue in A minor, *Bach*; Grand Chœur in D, *Guilmant*.

Mr. A. E. Jones, Town Hall, Bolton—Concert Overture, *John Kinross*; Marche des Rois Mages, *Dubois*; Concert Fantasia on a Welsh March, *Best*.

Mr. W. Cawthorne Sunter, South Parish Church, Greenock—Toccata in C, *Bach*; Prière et Berceuse, *Guilmant*; Madrigal, *Lemarc*; Fantasia on two Carols, *West*.

Mr. W. J. Lancaster, Bolton Parish Church—Sonata in F sharp, *Rheinberger*; Fantasy-Prelude, *Macpherson*; Prelude on Old 113th, *Wood*; Final (Symphony No. 2), *Viernie*.

Mr. G. Virgil Dawson, Mount Zion Congregational Church, Sheffield—Fantasy on two Carols, *West*; 'Over the Prairie,' *Cyril Scott*.

Dr. Thomas Keighley, Albion Church, Ashton-under-Lyne—Prelude and Fugue in G, *Bach*; Pastorale, *Roger*; Sonata No. 6, *Mendelssohn*; Offertoire in E flat, *Franck*.

Mr. C. F. Eastwood, St. John's, Dumfries—Gothic Suite, *Boclinmann*; Pastoral and Adoration, 'The Manger,' *Guilmant*.



Mr. Frederick J. Tarris, All Hallows', Bromley, E.—Grand Chœur in B flat and Cantilène Nuptiale, *Dubois*; Fantasy on two Carols, *West*; Sonata in D, *Mendelssohn*.  
Mr. Harry Wall, St. Paul's, Covent Garden—Prelude on 'Southwell,' *Wood*; 'In Modo Dorico,' *Stanford*; Prelude on 'St. Bride,' *Farrar*; Prelude, 'Come, Redeemer of our Race,' *Bach*.

Mr. Franklyn Glynn, St. Matthew's, Northampton—Choral No. 1, *Frank*; Lament, *Harvey Grace*; Intermezzo, *Stuart Archer*.

Mr. Paul Rochard, St. Peter's, Market Bosworth—Passacaglia, *Cyril Scott*; Gothic Suite, *Boëllmann*; Vision, *Rheinberger*.

Mr. C. E. Blyton Dobson, High Pavement Chapel, Nottingham—Fantasia and Toccata in D minor, *Stanford*; Christmas Postlude, *Harvey Grace*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Grand Chœur Dialogué, *Gigout*; Cantilène, *Wolstenholme*; Fugue in G minor and Toccata and Fugue in D minor, *Bach*.

Mr. Claude A. Forster, St. John's, Forfar—Sonata in A minor, *Rheinberger*; Prière, *Borawski*. Inverallan Church—Toccata de Concerto, *Bossi*; Choral Song and Fugue, *Wesley*; Pavane, *Bernard Johnson*.

Mr. Arthur G. Colborn, St. Stephen's, Bristol—Fugue in D, *Handel*; Gothic March, *Salomé*; Variations on 'St. Anne,' *Colborn*.

Mr. J. Albert Sowerbutts, St. Lawrence Jewry—Prelude and Fugue (Symphony No. 1), *Vierne*; Sonata in D flat, *Rheinberger*; Lament, *Sowerbutts*. St. Stephen's Walbrook—Scherzo, Cantabile, and Final (Symphony No. 2), *Vierne*; Prelude and Fugue in G minor, *Dupré*; Allegretto in A, *Saint-Saëns*.

Mr. J. A. Meale, Central Hall, Westminster (four recitals)—Passacaglia and Fugue in C minor, *Bach*; Intermezzo, *Stuart Archer*; Sonata in A, *Borawski*; 'La Fille aux Cheveux de lin,' *Debussy*.

Mr. F. J. Livesey, St. Bees Priory Church—Noel, *Frank*; Maestoso, *Rheinberger*.

Mr. F. G. M. Ogbourne, St. Matthew's, Denmark Hill—Fantasia and Fugue in G minor, *Bach*; Air with Variations and March for a Church Festival, *Best*. St. Andrew's, Holborn—Funeral March and Hymn of Seraphs, *Guilmant*; Offertoire in D flat, *Salomé*.

Mr. Irby Chapman, St. John's, Clapham Rise—Concerto in B flat, *Handel*; Choral Prelude, *Bach*; Overture in D, *Smart*.

Mr. W. G. Breach, St. John's, Clapham Rise—Overture in C minor, *Hollins*; An Irish Fantasy, *Wolstenholme*.

Mr. Alexander McConachie, Christ Church, St. Kilda—Holsworthy Church Bells, *Wesley*; Prelude and Fugue in A minor, *Bach*; Allegro Cantabile (Symphony No. 5), *Widor*.

Mr. Leitch Owen, Edge Hill Parish Church (two recitals)—Sonata No. 3, *Guilmant*; Concert Fantasia, *Stewart*.

Mr. F. Calvert J. Swanton, Portlaw Parish Church—Prelude on 'Martyrdom,' *Parry*; Fugue in D and Prelude on 'From Heaven high,' *Bach*; Prelude on Old Irish Church Tune, *Stanford*.

Mr. Derek E. Kirkland, St. Michael's, Stockwell Park—Pastorale (Sonata No. 1), *Guilmant*; Fantasia and Fugue in A minor, *Bach*.

Mr. J. R. Buffel, St. Martin-in-the-Fields, Liverpool—Overture in E flat, *Faulkes*; Sonata No. 1, *Harwood*.

Mr. Bertram J. Orsman, St. Mary's, Hitchin—Prelude on 'Sleepers, wake!' *Bach*; Choral No. 2, *Frank*; First movement (Sonata No. 1), *Mendelssohn*.

Mr. Herbert E. Knott, St. Anne's, Moseley, Birmingham—Prelude 'In dulci jubilo,' *Bach*; Christmastide Fantasia, *Harwood*.

Rev. E. H. Melling, St. Matthew's, Fulham—Prelude in B minor, *Bach*; Sonata No. 6, *Mendelssohn*; Concerto No. 3, *Handel*.

Mr. Allan Brown, St. Matthew's, Luton—Sonata No. 1, *Mendelssohn*; Finale ('New World' Symphony); Fugue, *Reubke*.

## APPOINTMENT

Mr. Herbert S. Mountford, organist, Nechells Wesleyan Church, Birmingham.

## Letters to the Editor

## PERMANENT OPERA IN ENGLISH

SIR,—Some two or three weeks ago I saw in a Leeds or Bradford paper an article in which the writer stated that Mendelssohn's 'Elijah' had not paid when transferred to the stage. I did not think it worth while to contradict it. But now that I see this statement again in a letter to you from Mr. Claude Trevor I think it is time for me to say that 'Elijah' not only paid but paid very well. If I had any companies running now it would certainly be in the repertoire. This is from a financial point of view. Now, on the artistic side, let me add that I never had an adverse criticism in the Press, and that I never went into the front of the house during a performance without witnessing affecting scenes among the audience. Also in all my experience I never saw so many clergymen in the theatre; indeed, on one occasion, a clergyman was on his knees.

In regard to touring companies in Italy Mr. Trevor is right, but perhaps Mr. Barrett when writing his interesting article had in mind the fact that there were, before the war, three hundred-and-sixty different opera companies in Italy to which he applied the term 'touring' when he meant resident or permanent. But I do want Mr. Trevor not to mind what other companies do or do not, and not to base his argument on it. I recall one item in management to which I steadily adhered, and which gave me an average annual income of £500. Yet no company has copied it. I take off my hat very humbly indeed to the late Augustus Harris, but considering that he toured only once—an Italian opera company, I think—and I have toured as many as three during a period of twenty years, I ought to be able to say something about Permanent National Opera in English. So I here assert for the thousandth time that National Grand Opera can be given in an all round way at popular prices—I repeat, *popular prices*—far better than it has ever been given, without the cost of a farthing to the rates or taxes, and make a financial success in every way. This I can prove by my own successful experience. If Mr. Trevor can get together a committee, corporation, person or persons sufficiently interested I will show how National Opera can be made to pay. But, alas, I am afraid he will be unsuccessful. At any rate, I've tried for years without success.—Yours, &c.,

CHARLES MANNERS.

Hotel Bristol,  
Monaco.

## SYSTEM IN MUSICAL NOTATION

SIR,—Mr. A. R. Cripps' letter does not seem to call for much comment, except that I should like to say how amused I am at the remark about Mr. Elliot Button's 'youthful exuberance.' On page 5 of the January number of the *Musical Times* an advertisement informs me that Mr. Button has been musical reviser to Messrs. Novello for thirty-six years, which must carry him far beyond youth, though I gather from his book that he is in no way suffering from senility. As for Mr. Cripps' last sentence, I do not suppose there is any system discoverable in the notation of either Bach or Beethoven; but had it been possible for them to know the Button system, there would have been no occasion for any one to try to explain their intentions, with the always possible chance of doing so incorrectly. Surely the great composers wrote in the notational idiom of their day in the same way as the very earliest writers used *neumes*, that being all that was known to them at the time.—Yours, &c.,

FERRIS TOZER.

20, Howell Road, Exeter.  
January 10, 1921.

## BRITISH VIOLIN MUSIC

SIR,—It is my intention to endeavour to popularise British music—to make my audiences familiar with its beauties—and to help as far as I can in giving to it that place in the world that we should claim for it. But I am confronted with a big difficulty—the tracing of the masterpieces of our composers. May I therefore appeal to musicians in all parts of our wide Empire to aid me by bringing to my knowledge any work



they may have written for the violin? Hidden treasures may thus be brought to light. And I assure such composers of my best co-operation in realising their ideals in return for their co-operation with mine.—Yours, &c.,

'Inveresk,' Cheltenham.

MARIE HALL.

January 15, 1921.

[We gladly print Miss Marie Hall's letter. At the same time we cannot agree with her suggestion that there is any difficulty in making acquaintance with modern British works. The musical press during the past few years has given ample information in the shape of articles and reviews; there are publishers' advertisements, lists, and public sales-rooms, to say nothing of the substantial catalogue of over 300 pages issued by the British Music Society.—ED., *M.T.*]

#### 'MUSIC AT THE CINEMA'

SIR,—With regard to Mr. Salmon's article in your December issue, I should like to raise a point which has evidently escaped his notice, but which seems to me of considerable importance.

It is perfectly true that a great deal of 'good' music is being played, and often extremely well-played, in many of the cinema theatres, but some of us who are interested in 'Musical Appreciation' in schools are constantly coming up against a result of the association of music with pictures which leads us to question your contributor's main conclusion. We observe a growing tendency to describe in terms of 'the pictures' the effect of any piece of music which has just been performed. 'It suggests cow-boys,' 'It is like a train going over a precipice,' are examples of the kind of answer one sometimes gets on attempting, by means of questioning, to find out whether the mood of a composition has been felt. It would seem, therefore, that there is a great danger of children collecting a store of utterly false ideas with regard to the music they hear, through its association with certain types of pictures. The ultimate result of this will be that they will become absolutely incapable of appreciating pure music as such to the end of their days.

I have heard (on the Continent, it is true) parts of the 'Fidelio' Overture used to accompany a picture on the level of fourth-rate melodrama, a fact which leads one seriously to doubt the merit which Mr. Salmon sees in the use of 'good' music at the cinemas.

Probably the ideal musical accompaniment to pictures would be an improvised one. Any proprietor wishing to cater for those who 'do not go for the pictures at all,' but for the music, might arrange purely musical interludes, which could be enjoyed without distraction.

*Query:* Is it possible to look at the pictures on the screen, and really appreciate the accompanying music at the same time? If so, why bother about 'Musical Appreciation' classes.

It would be interesting to hear the views of other readers on this subject.—Yours, &c.,

A. FORBES MILNE.

Berkhamsted School,  
Herts.

#### IT WAS READ, NOT REED

SIR,—In your January issue there appeared a report of a concert at Hastings where the Beethoven Concerto was played, with Julian Clifford's Orchestra. The name of the soloist was given as Mr. W. H. Reed. May I point out that this was an error? It was not the talented leader of the London Symphony Orchestra, but Mr. William J. Read, of Eastbourne, who was the executant on that occasion.

This gentleman was a scholarship holder of the Royal College of Music, and was the leader and deputy conductor under Mr. Tas of the Duke of Devonshire's private orchestra during the latter part of its existence.

It is to be regretted that the similarity of these names has on several occasions led to mistakes.—Yours, &c.,

F. J. COOPER.

29, Edridge Road, Croydon.  
January 10, 1921.

[Several letters are unavoidably held over.—ED., *M.T.*]

#### BIRTH OF A BASS

From the *Musical Times* of February, 1861:

#### TO CORRESPONDENTS

A Young Professional, whose object is to ascertain how he may set about acquiring 'a thorough knowledge of thorough bass, theory, and all that is necessary to make a perfect musician and composer,' is advised to place himself at once with a master capable of teaching him. If he requires books, he will find that Catel's 'Treatise on Harmony,' and Albrechtsberger's 'Thorough Bass,' contain all he can desire to know.

BOW.—On Tuesday evening, January 15, a lecture was delivered in Salem Chapel, Bow Road, on 'Handel,' by Mr. Frederick Bridge, assisted by a choir of fifty voices, who sang several of the illustrious composer's choruses with great precision, under the direction of the lecturer. Mr. John Lloyd presided at the organ.

CAPE TOWN.—The Cape Town Choral Society continues to show an improvement, both in numbers and in musical performances. The Society has now thirty-five effective, and eighteen honorary members. They have lately given a concert, which proved very attractive, and was well attended by the lovers of music in Cape Town.

WEYMOUTH.—A popular concert, at popular prices, was given in this town on December 28, by Mr. Ricardo Linter, when the programme consisted of a selection of classical music from the works of Handel, Mozart, Beethoven, Mendelssohn, and Weber. A new feature was introduced, consisting of a short description of the origin, and other interesting facts relating to the compositions, read by Mr. Rowland Brown.

KISS ME QUICK POLKA, by L. WILLIAMS  
(illustrated). Price 3s.

IN THE GROVE I'LL MEET THEE THEN,  
Vocal Duet. Poetry by CARPENTER, Music by  
S. GLOVER. Price 2s.

GROWING OLD. Ballad by BETA (suitable for a  
Contralto or Bass voice). Price 2s.

#### T. CROGER'S NEW PATENT EDUCATIONAL TRANSPOSING METALLIC HARMONICONS

Any gentleman who can make a case, may be supplied with the notes by themselves, at 6d. each, all marked and tuned ready for use. A set of notes (namely, 43) for a 3 octave, double row, will make a parcel 6 inches long, by 1½ inches square, weighing 8½ pounds, so that the bulk and weight of any number can easily be calculated, and the expense of carriage to any part of the world ascertained. This is well worthy the attention of persons going abroad, or sending goods to various parts. An immense number of T. Croger's patent notes have been manufactured for this purpose, and a ready sale is found for them, because illustrations are given with each set, showing entirely how to make the instruments, which any person can accomplish.

N.B.—Merchants, Shippers, Captains, and Emigrants will find these Instruments very excellent for a sea voyage or for exportation, because the notes are not at all affected by the variation of climate; they always remain perfectly in tune, and cannot be broken or destroyed.

#### FOLDING METALLIC HARMONICONS

Having (when shut) the appearance of a mahogany writing-desk, and (when open) . . . suitable for the parlour, sideboard, &c.

#### INCORPORATED SOCIETY OF MUSICIANS

The Thirty-first Annual Conference was a notable success in many ways. Nothing less than a full report can do justice to the various addresses and discussions, and we regret that we have not the necessary space for such a report. Fortunately the Conference received a good deal of attention in the daily press, and the substance of the addresses of Sir Hugh Allen and Professors Donald Tovey and A. Henderson appeared in the *Musical News* and *Herald* of January 15.

## CHORAL CONCERTS

Christmas-tide news is apt to fall rather flatly six weeks out of season, and in musical affairs it merely repeats the oft-told tale of carol concerts and performances of 'The Messiah.' We ask, therefore, that our correspondents (from Land's End to John o' Groats) will excuse us if we ruthlessly summarize their information into one comprehensive report:

'During the Christmas season countless choral Societies sang carols or "Messiah" very excellently, effectively, and creditably, under the able direction of their conductors, and the solo parts were rendered, or sung, very effectively, creditably or excellently, by the soloists. The audiences were large and enthusiastic.'

## THE ROYAL CHORAL SOCIETY

As an event that looms large in the diary of London musical events, the annual carol concert of this Society calls for individual mention, for it serves as an exemplar to others. The programme was as follows:

Motet for Double Chorus.

'Now once again our hearts we raise.'

(Founded on the ancient chorale.)

Carol for Quartet and Chorus. 'In dulci Jubilo' R. L. de Pearsall

## CAROLS

'Carol of the Skiddaw Yowes' ... ..	Ivor Gurney
'By Nazareth's green hills' ... ..	Bridge
'Come rejoice, all good Christians' ... ..	H. L. Balfour
'The rose and the lily' ... ..	Alec Rowley
'Welcome Yule' ... ..	Parry
'When the crimson sun had set' ... ..	arr. by S. S. Greathead
'Would I had been a shepherd' ... ..	Bridge
'Ring, Christmas bells' ... ..	Bridge

There were also three or four of the traditional tunes which everybody knows. The music was well-chosen to promote the spirit of enjoyment, and its light-hearted melodiousness helped to set the note of festivity rather than of religious celebration. Sir Frederick Bridge's 'Ring, Christmas bells' was encored by acclamation which over-ruled the composer's own prohibition. The solo singers—Miss Flora Woodman, Miss Rosa Rubery, Miss Carmen Hill, Mr. John Booth, and Mr. Topliss Green—were popular, and Mr. H. L. Balfour was kept busy at the organ.—'Messiah,' on January 1, drew a large audience as usual, and its performance needs no description. Miss Ruth Vincent, Miss Phyllis Lett, Mr. Ben Davies, and Mr. Robert Ralford sang the solos.

The performance of 'Merrie England' by the Central London Choral and Orchestral Society at Central Hall, on January 15, was remarkable chiefly for the size of the audience it attracted—one of the largest that any choral concert has brought to this hall. The choir sang well under Mr. David J. Thomas.

The Handel Society met at the Royal College of Music on December 16, and gave a programme of unusual interest under Dr. Vaughan Williams. A selection from Handel's 'L'Allegro,' and the conductor's own Fantasia on Christmas Carols, showed where choral societies may leave the beaten track and find themselves on still sure ground—for musicians and public.

The Oriana Madrigal Society's concert at Æolian Hall on December 21 was again a rare and refreshing meal. Mr. C. Kennedy Scott still selects wisely from the old and the new, and side by side with Palestrina's 'Christe Redemptor Omnium,' four Christmas Hymns by Praetorius, and Weelkes' 'Cryes,' one could enjoy the modern work of Holst, Howells, Walford Davies, and the arrangements of traditional tunes by W. G. Whittaker and Mr. Scott. Numerous soloists took part, and the instrumental interludes included Arthur Bliss' second Rhapsody for two voices and chamber orchestra. The concert was repeated two days later.

Blackburn Ladies' Choir maintained its high standard on January 10 in a programme that included Hamish MacCunn's 'Night,' Wadely's 'Heaven over-arches earth and sea,' Holst's 'The splendour falls,' Julius Harrison's 'On the beach at Otahai,' and a specially-written choral ballad, 'Jock o' Hazeldean,' by W. R. Anderson. Mr. F. Duckworth conducted.

The Novello Choir offered a novel item in the course of the Christmas concert at King George's Hall (Y.M.C.A.), on December 22, in the shape of an *ad hoc* Bach cantata made of selected choruses and solos. The sequence was as follows: Chorus, 'God's time is the best'; Recit. and Air (contralto), 'Prepare thyself, Sion'; Chorale, 'This proud heart'; Air (bass), 'Mighty Lord'; Chorus, 'Glory be to God.' With Holst's Fantasy 'Christmas Day,' a group of part-songs and a group of carols, Mr. Harold L. Brooke had put together a programme that could be listened to with unfeigned pleasure. Solo contributions were made by Miss Ethel Fenton, Mr. Edward Halland, and Mr. Arthur W. Steed. St. Dunstan's benefited by over £35.

Preston Choral Society, whose reviving work under the conductorship of Dr. Herman Brearley is attracting attention in Lancashire, gave a performance of 'Elijah' at the Public Hall, on December 27, that was distinguished by the dramatic singing of the choruses. It was no less effective than the solo-singing of such deservedly well-known artists as Miss Mabel Manson, Miss Sybil Cropper, Mr. John Booth, and Mr. Herbert Brown.

NEW ZEALAND.—The Timaru Orpheus, conducted by Mr. A. W. V. Vine, gave a concert of glees and part-songs on October 19, the programme including Elgar's 'Feasting I watch,' Brewer's 'Alexander,' Lloyd's 'Three men of Gotham,' Lee Williams' 'Song of the Pedlar,' Button's arrangement of 'The banks of Allan Water,' Cooke's 'Strike the Lyre,' and Beale's 'Come let us join the roundelay.'

## THE SCARBOROUGH FESTIVAL

(FROM OUR OWN CORRESPONDENT.)

The musical Festival which took place at Scarborough from December 30 to January 2, was organized avowedly in order to advertise the town, and not for purely artistic objects, but Mr. Alick Maclean—who conducts the Spa concerts in the summer, and who was chiefly responsible for the arrangement of the programme—is much too conscientious an artist to allow anything unworthy to intrude itself. Mr. Maclean is, of course, a composer of distinction, and it was only fitting that on the rare occasion when adequate means were at his disposal, the opportunity should be given him for introducing some of his most important compositions. For this purpose he arranged in concert form copious selections from two of his operas, 'Quentin Durward,' an early work recently revised for the Carl Rosa Company, and a one-Act opera, 'The Hunchback of Cremona,' which was given in Germany for two successive seasons, but had never been heard here. The former is a favourable example of English opera, somewhat of the type which Weber introduced to us in 'Oberon,' and which his pupil, Benedict, imitated in 'The Lily of Killarney.' Without dispensing with pieces in lyrical form, its well-wrought ensembles go far beyond the puerilities of Balfe, and the orchestra is handled with a power that makes it an important factor in the dramatic effect. The later work marks a distinct advance. Its subject has suggested a more sincere emotional treatment, and the music is more coherent and better knit. The interest is admirably sustained, and the opera-going public will suffer a loss if it is afforded no chance of witnessing the stage production of a work which one is convinced would be well received.

The third work by which Mr. Maclean was represented was his oratorio, 'The Annunciation,' which was first heard at Queen's Hall in 1909, when, as on this occasion, the Sheffield Musical Union furnished the chorus. At that time some exception was taken to the dramatic form adopted by the composer, but this will now be generally considered in its favour, for whatever lines oratorio may take in the future, we are certainly not likely to revert to the old type, and a free and elastic form, following closely every suggestion of the text, is more likely to find acceptance than the method of parceling it out in distinct and separate 'numbers.' Mr. Maclean has treated his subject with power and with an appreciation of its significance; he has used a full brush, charged with strong colours, but never inappropriately, or

merely for the sake of effect. Whatever else he may be, he is never dull, and his resourcefulness never flags.

The rest of the Festival programme was of a very varied character. The participation of the Hallé Orchestra (or at least of fifty-three of its members) resulted in some excellent performances, mostly of familiar pieces. One concert was exclusively orchestral, and was conducted by Sir Henry Wood, whose readings of the popular Variations from Tchaikovsky's Suite in G, the first 'Peer Gynt' Suite, and the 'Tannhäuser' Overture, need no comment. He introduced also a native piece of importance in the 'Dance Rhapsody' of Delius, an interesting and characteristic work. Mr. Maclean, who directed the other orchestral pieces as well as his own works, showed himself to be an admirable conductor, and though he allowed himself considerable licence, he always left the impression that it was for the sake of expression and not for sensational effect. At the same time the exaggerated slowness with which he took some passages in the great 'Leonora' Overture had the result of interrupting the course of the music, and seemed hardly justified. One was glad to welcome again Edward German's 'Richard III.' Overture, which was admirably played, and Mr. Roger Quilter conducted his own delightful 'Children's' Overture, which should command great popularity, for it is simple without being bald, and the old nursery tunes are most artistically dovetailed together. Howard Carr's 'Three Heroes' was another recent example of native music.

Dr. Coward and his Sheffield Choir were responsible for the choral pieces, some of which were part-songs of a low-comedy type, the effects of which were realised with a breadth of humour that at times sacrificed artistic finish. Apart from its share in Mr. Maclean's compositions, which was very efficiently carried out, the Choir's most serious effort was in Granville Bantock's unaccompanied Choral Symphony, 'Vanity of Vanities,' the first two sections of which were effectively sung.

The principals engaged were Miss Rosina Buckman, Miss Hilda Blake, Miss Cragg-James, Mr. Maurice D'Oisly, M. Mischa-Léon, and Mr. Mostyn Thomas. Most of these are well-known, but a word is due to Mr. Thomas, a young Welsh baritone possessing a voice of exceedingly fine quality, who has yet to learn the value of restraint but shows remarkable promise, and to M. Léon, whose singing was that of a finished artist. In one of the concerts he sang groups of French, English, and Scandinavian songs with remarkable intelligence and invariable charm.

#### DALCROZE EURHYTHMICS

Good audiences have attended demonstrations given by M. Jacques-Dalcroze, his assistants, and pupils at Queen's Hall during the past month. On January 11 we were most struck by the part played by a class of elementary school children who had had only one term's instruction. The feats performed later by the adult students were of engrossing interest, but from a practical point of view the work done by the children was more important. Demonstrations are to be given shortly in various provincial towns, and we strongly urge our readers to lose no opportunity of making acquaintance with a system that, applied in our schools generally, would in a few years work a revolution in the musical life of the country.

#### ENGLISH FOLK-DANCE SOCIETY

The Christmas Vacation School was held at Chelsea Polytechnic from December 29 to January 4. Nearly six hundred students from all parts of the country took part, and several hundreds more were unable to be admitted owing to lack of accommodation. Mr. Cecil Sharp and a staff of fifty teachers carried through the most successful school the Society has so far held.

We regret to record the death, at Winchester, of the Rev. Francis Gwynne Wesley, Mus. Doc., aged seventy-nine, one of four sons of Samuel Sebastian Wesley. He was vicar of Hamsteels, Durham, for thirty-seven years, until his retirement in 1911. An accomplished musician, he had many friends in the profession, which he would have entered, it is said, but for his father's dissuasion.

## Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

### BATH

Carol-singing has been indulged in to some purpose by our various choral bodies. St. Dunstan's Home for blinded sailors and soldiers has benefited by nearly £25 from the carol-singing of Oldfield Park Wesleyan, East Tiverton Congregational, and Englishcombe Church choirs; while the Royal United Hospital is richer by some £28 from the programme of Oldfield Park Free Church choir.

Quite recently Bath Choral and Orchestral Society, under the conductorship of Mr. Henry T. Sims, gave a performance of Coleridge-Taylor's 'A tale of Old Japan'; and under the auspices of the Bath branch of the British Music Society, a joint recital was given by Lady Woodroffe (pianoforte) and Mr. Hubert Hunt, the organist of Bristol Cathedral (violin). Their programme consisted of excerpts from Schubert, Schumann, Brahms, and Ireland, and of special interest was the Sonata, Op. 9, No. 9, of Jean Marie le Clair (1607-1764).

The Pump Room performances were attractive and seasonable. Two concerts of a miscellaneous character were arranged for Boxing-Day. An interesting item included in the programme of the usual weekly chamber concert held on the afternoon of December 30, was the Quartet in D major by the Russian composer, Borodine. In the evening of the same day, an admirable selection of Christmas and Yule-tide music was presented to a full and appreciative house by the Bath Choral and Orchestral Society, under the conductorship of Mr. H. T. Sims, complementary variation to the vocal items being contributed by the Pump Room instrumentalists. On New Year's Day two performances of 'Messiah' were given by the Pump Room choir of sixty voices, and an augmented orchestra, under the conductorship of Mr. Henry J. Davis.

An event of almost universal interest was the presentation by the Glastonbury Festival Players of the nativity play, 'Bethlehem,' a music-drama by Rutland Boughton, on January 6, 7, and 8. The libretto of this miracle play, with the addition of certain early English carols, is adapted from the 'Coventry Cycle' plays of the 14th century, and is the most famous of those brought to light when the Cotton library was transferred to the Bodleian. It was first produced at the Glastonbury Christmas Festival of 1915. So much has lately been written of the merits of this play, its almost pristine simplicity and its dignity—so essentially British in character—that further comment is needless. The composer conducted the work. After performances at Burnham and Bristol, the Glastonbury scheme will come to an end, as it would appear that the appeal of Sir Edward Elgar and others for financial aid has failed in its object.

In the evening of January 7, the Players gave a concert of old English and modern music and dances, of which mention should be made of the madrigals 'Since Robin Hood' and 'On the Plains' (Thomas Weelkes); 'On a May morning' (Thomas Morley); 'Rosa Salis' (for harpsichord) (Giles Farnaby), and three pieces for strings ('Allemande,' 'Sarabande,' and 'Cebell') by Purcell.

### BELFAST

The Philharmonic Society gave its usual two performances of 'Messiah' on December 17 and 18, the soloists being Miss Ethel Dyer, Miss Joan Ashley, the Earl of Shaftesbury (president of the Society), and Mr. Kenneth Ellis. Mr. E. Godfrey Brown conducted, and choir and orchestra numbered three hundred and twenty-seven performers. The readings were excellent in every way, and Ulster Hall was completely filled on both occasions.

On January 5 Mr. Quinlan gave a miscellaneous concert at which very distinguished artists appeared, including Miss Irene Scharrer (in the place of M. Rosenthal, who was unable to keep his engagement), Madame Suggia, Miss Agnes Tracey, and Mr. Peter Dawson. The attendance was not so large as the celebrity of the artists deserved.

Mr. Charles H. Moody, organist of Ripon Cathedral, has been invested by the King with the insignia of C.B.E.

## BIRMINGHAM

Although somewhat belated the following references to some important concerts which took place in the latter part of December should not be omitted. Of these the second Symphony Concert given by the City of Birmingham Orchestra at the Town Hall on December 15 was the chief event. Mr. Hamilton Harty (conductor of the Hallé Orchestra) was the honoured guest, and his magnificent command over the fine band enabled him to achieve some remarkable results. This was especially the case with Berlioz's 'Symphony Fantastique,' which must have been a revelation to many; indeed the whole reading of this unique composition was memorable in every way. Another item was Mr. Hamilton Harty's new arrangement of Handel's 'Water Music,' which came to the listeners with refreshing delight. A further novelty was Granville Bantock's Scherzo 'The Sea Reivers,' founded on the Hebridean 'Sea Reivers' song in Mrs. Kennedy Fraser's collection from the Isles of the West. Arnold Bax's 'In a Vodka Shop' had no special attractions. Miss Rosina Buckman sang Aida's scena 'Ritorna vincitor' with dramatic force.

The orchestra of the Midland Institute School of Music gave an interesting Mozart concert on December 13, under Prof. Granville Bantock's direction. The symphony was the 'Prague' in D, the overture that to 'Don Giovanni.' Mr. Bernard Jackson played the Pianoforte Concerto in C minor, and Mr. Harold Lawson sang Sarastro's famous aria, 'Qui slegno.' The programme also contained the Ballet, 'Les petits Riens,' an early work written in 1778. The whole concert reflected great credit on conductor and executants.

The second Saturday Popular Concert of the City of Birmingham Orchestra, given at the Town Hall on December 8, was somewhat of a departure from the original scheme, as it was a choral concert at which the Walsall Philharmonic Society took part in the performance of Elgar's 'Gerontius,' conducted by Mr. Appleby Matthews, who also directed the Walsall Society in the same work. The soloists were Miss Mary Foster in the music of the Angel, Mr. Arthur Wilkes in the part of Gerontius, Mr. Harold Howes as the Priest, and Mr. Arthur Crammer, who sang the music of the Angel of the Agony. All the principals sustained their parts with conspicuous ability.

In celebration of the hundred and fiftieth anniversary of Beethoven's birth, Mr. Appleby Matthews gave a Beethoven concert at the Theatre Royal on December 19, with the City Orchestra. The programme was well-chosen, consisting of the 'Egmont,' 'Fidelio,' and 'Leonora' No. 3 Overtures, the Symphony in C minor, the two Romances in F and G for violin solo, ideally interpreted by Mr. Alex. Cohen, and the Minuet from the Septet. The playing of the orchestra was spirited, and quite admirable in tone and technique.

The customary Yule-tide performance of 'Messiah' by the Festival Choral Society was given at the Town Hall on December 27, and another 'Messiah' concert by the Birmingham Choral and Orchestral Association took place at the Town Hall on January 1. Sir Henry Wood conducted the former, and Mr. Joseph H. Adams the latter.

A pianoforte recital of more than ordinary attraction was given at the Temperance Hall on January 12 by Mr. Leonard Rayner, a truly-gifted pianist. His programme comprised the first performance here of F. Herbert Bond's Suite, 'Bird Songs,' quite a poetic and pleasing composition. The programme included compositions by Brahms, César Franck, Granados, Cyril Scott, Debussy, and Liszt.

Mr. Dan Godfrey, of Bournemouth, conducted the Sunday Orchestral Concert at the Theatre Royal on January 9, when he secured some outstanding performances of known orchestral pieces. His reception was cordial and enthusiastic. The next evening he gave a lecture at Mason College, which dealt mainly with the musical training of children. He formed a favourable opinion of the City of Birmingham Orchestra, which had played so inspiringly under his baton on Sunday evening.

The Spring Musical Festival of the London Sunday School Choir will be held at the Royal Albert Hall on March 19.

## BOURNEMOUTH

In the *Musical Times* for January mention was made of at least two outstanding works performed during the previous month at the Bournemouth Symphony Concerts—Vaughan Williams' 'London' Symphony and Strauss' 'Tod und Verklärung.' Although in this month's issue it is not possible again to specify any productions of quite so ambitious a character as those mentioned above, still the average attractiveness of recent programmes has been at a distinctly high level.

The date (December 16) of the eleventh concert of the series coinciding with the anniversary of Beethoven's birth, it was only natural and fitting that Mr. Dan Godfrey should include in the programme one of the master's finest works—the seventh Symphony. Another interesting feature of the afternoon was the first performance here of a 1920 Carnegie award composition, viz., Ina Boyle's Rhapsody, 'The Magic Harp.' It is a pleasure to welcome the advent of another recruit to the small company of women composers, and though 'The Magic Harp' cannot be accounted a work of great significance or originality, yet it yields no small measure of fragrance and charm. The effective, but over-long, E major Pianoforte Concerto by Moszkowski was played in an extremely spirited and able manner by Miss Helen Guest.

Another Beethoven Symphony—the ninth, with the choral section omitted—was well-played at the following week's concert. A further call upon Beethoven was made by Mr. Bertram Lewis, leader of the orchestra, and the soloist on this particular occasion, who chose the tuncful little Romance in G as his contribution to the proceedings, the performance being most artistic. One of the cleverest novelties of the present season was produced at this concert, viz., the Symphonic Scherzo, 'A Night by Dalegarth Bridge' (S. H. Braithwaite), which had its first public performance. A composition of the most delicate fancy—and, too, of mature workmanship—it reaped an instantaneous success, creating an impression that Mr. Braithwaite will go far as a composer. The delightful music was beautifully played.

The 'Symphonie Pathétique,' the Overture to 'The Mastersingers,' and Schumann's Pianoforte Concerto constituted an excellent Christmas week programme for the holiday-maker. Both conductor and instrumentalists were at the top of their form, so that general satisfaction was freely expressed. Schumann's almost unrivalled Concerto was played by Mr. Benno Schönberger in the most crystalline and polished style imaginable, but we have heard readings that were more poetic in quality.

Mr. Edgar L. Bainton was a welcome visitor on January 6 in the dual capacity of composer and pianist. In the latter rôle he took the solo part in his new Concerto-Fantasia for pianoforte and orchestra, this being the first public performance of yet another work that has recently been crowned with a Carnegie award. It is a composition revealing pronouncedly modernistic tendencies, and from the importance bestowed upon a constantly recurring *cadenza* might appropriately be styled 'the apotheosis of the *cadenza*.' The score is an undeniably effective one, although the interest is not fully maintained throughout. But the work is full of character, and a second hearing would probably elucidate certain passages that seem at first acquaintance to possess an element of tonal waywardness. Neither the soloist's nor his associates' tasks were sinecures, but the performance notwithstanding was an admirable one. The programme also contained Mr. Bainton's highly picturesque 'Three Pieces' (conducted by the composer), and Goldmark's Symphony in E flat—which is only redeemed from mediocrity by an exceedingly dainty *Scherzo* (into which a truly appalling *Trio* is introduced) and a dramatically conceived slow movement.

The Stockport Vocal Union, assisted by the Brodsky String Quartet and Miss Olga Haley, gave a concert of unusual interest on December 20. Under Dr. T. Keighley, the choir sang di Lassus' 'Matona, lovely maiden,' and a selection of part-songs. The instrumental programme included Beethoven's Septet for strings and wind.



## BRISTOL

A quiet month, in which to reflect on the past autumn season, which was particularly full. On December 15 Mr. Hubert W. Hunt, the Cathedral organist, gave the second pair of the Bristol Municipal concerts, designed to develop interest in the great Colston Hall organ. The attendances were nothing like those which Mr. Hollins drew for the first concerts. Mr. Hunt, if not an inspired player, always shows discretion and good taste, and never oversteps his marked powers of execution. His programme contained, among other things, works by three composers who are classed as Bristol men—Dr. Lloyd (Thornbury), Dr. Harwood (Almondsbury), and Dr. Rootham (Redland). Their compositions always repay organ students. Mr. Hunt chose a Scherzo in E (Lloyd), a movement from Sonata No. 2 (Harwood), and Rootham's 'Song of Victory.' Mr. Herbert Spiller, a local baritone, sang.

Bristol Choral Society, under Mr. George Riseley, gave one of its finest performances of 'Messiah' on December 18 to a crowded audience at Colston Hall. The four hundred voices and a properly-balanced orchestra, in volume, precision, and tone-quality were of the highest Bristol standard. Mr. Walter Hyde was the tenor, Miss Carrie Tubb the soprano, Miss May Keene, a capable local singer, the contralto, and a new and very acceptable bass, Captain Horace Stevens, sang with power and understanding.

St. Mary Redcliff and St. Mary Tyndall's Park choirs combined under Mr. C. W. Stear, on December 20, to present a worthy performance of Spohr's 'Last Judgment' at the former church. Brass instruments and drums added to Mr. R. T. Morgan's skilful playing of the accompaniments on the organ. Miss Elsie Post, Master R. Saunders, Mr. Clare Beavis, Mr. Victor Lovell, and Mr. Montague Hook were the soloists. A crowded and attentive congregation showed the attraction oratorio surely wields when the atmosphere of a great church such as St. Mary Redcliff is added to the power of the music.

The Great Western Railway Choral Society, a new body since the war, drew a full house at the Bristol V.M.C.A. Hall for its first public concert on January 4. Mr. Clare Beavis, the conductor, had trained his choir of nearly a hundred and fifty on careful lines, and in various well-chosen part-songs and choruses they showed both confidence and discrimination, but the orchestral side needs strengthening. Such choirs as these, which are doing an invaluable work for choral art, deserve every support.

Sir Henry Hadow, in a lecture before the Bristol Church Music Society at the Art Gallery on December 30, on 'Hymn Tunes and Hymn Singing,' urged his hearers not to be satisfied with the improvement made since he was a boy, but to aim at a much higher standard in Church music than that reached, which was still very low. He blamed clergy, organists, and congregations for this. We did not want more elaborate tunes, rather simplicity and a smaller hymn-book, but real melody, measure, stateliness, rhythm, and 'an artistic and graceful swerve,' with no stereotyped repetitions and less of the German band style. There was also, he claimed, the question of structure and form, in which a number of tunes 'were down to the level of the asphalt.' An example of a 'magnificent' tune he had in his mind was that to which 'The God of Abraham praise' was sung.

Mr. Perkins' organ recital at Colston Hall on January 12 had been greatly looked forward to, and he made good all the praise accorded him by his skill in manipulation and intelligent readings of Bach's Fugues in B flat and C minor, Rheinberger's *Finale* from Sonata No. 20, a Novelette by Wolstenholme, and other selections.

The Glastonbury Players brought Rutland Boughton's nativity play 'Bethlehem' to Colston Hall for three days from January 13. Some twelve months ago they gave it at Victoria Rooms to good audiences, and the later and larger venture drew even larger houses, the bookings being excellent. Mr. Boughton's distinctive choral work and sweet melo lines were beautifully sung by these Players, among whom Miss Dorothy Silk as the Virgin Mary, Mr. F. Woodhouse as one of the Wise Men, and Mr. Stuart Wilson, as Herod, were prominent.

On January 13, too, Bristol Madrigal Society gave its annual concert under Mr. Hubert W. Hunt's direction. There was the usual full attendance at Victoria Rooms, and a number of delightful examples of this special branch of part-singing gave very much pleasure by the simple manner of their rendering. There is always a large audience for the Society's 'Ladies' Night'—it was the eighty-fifth—and English composers are largely drawn upon. The choir is about ninety strong.

Among the minor societies, Bristol South Choral Society is taking a good place. Mendelssohn's 'Loreley' and Bridge's 'Inchcape Rock' were given by this choir of about forty-five voices under Mr. R. T. Young, on January 12, with a power and precision that were quite creditable. The orchestra was small but good, and Miss Queenie Vaughan assisted with songs.

## CAMBRIDGE

A largely-attended meeting of those who took part in the 'Fairy Queen,' and of others interested in opera, was held towards the end of last term, when a resolution was passed asking the opera syndicate to make arrangements for another performance next December, and a suggestion made that Dr. Rootham's new work, 'The Two Sisters,' be performed.

Canon Pemberton has resigned the presidency of the University Musical Society, owing to ill-health, and Dr. H. F. Stewart has been elected in his place. An illuminated address setting forth his services to Cambridge music and the Society in particular, was presented to the Canon at the end of the term.

Three of the series of six chamber concerts organized by the C.U.M.S. were given last term. The first choral and orchestral concert is to be held on February 11, when Brahms' C minor Symphony and Holst's 'Hymn of Jesus' are amongst the works to be performed.

On November 21 a performance of works by J. S. Bach was given in the Leys School Chapel. The programme consisted of three chorales, the Pastoral Symphony from the 'Christmas Oratorio,' Largo in F for two violins and orchestra, Suite in B minor for violin, flute, and organ, aria, 'My heart, ever faithful,' organ solos, and two verses of the cantata, 'Sleepers, wake.'

## CORNWALL

To develop musical talent in Mousehole and Paul district, a choral society has been recently formed, and under the direction of Mr. Irving Thomas, 'The Messiah' has been put in rehearsal. The new Redruth Choral Society has been practising under the conductorship of Dr. C. Rich since last spring, and on December 17 gave a very good performance of Stanford's 'The Revenge.' The choir of seventy voices was assisted by an orchestra drawn from Falmouth and Redruth. The singing of Miss Ffine de la Côte created quite a sensation by its natural beauty and ease.

Par Choral Society, which has only been in existence since November 1, gave a programme of old and modern carols and selections from 'The Messiah' on December 21, conducted by Mr. C. S. Edwards.

Falmouth Philharmonic Society, which comprises choral and orchestral elements, performed 'The Messiah' on December 28, conducted by the Rev. L. C. Daly Atkinson.

## COVENTRY AND DISTRICT

The coming of Christmas as usual witnessed a falling off of concerts at Coventry, and the season had hardly revived in mid-January. Before the holiday, however, a number of interesting events were recorded.

On December 13 Mr. Leonard Rayner, a pianist who is well-known in the Midlands, gave a recital of modern music at St. Mary's Hall. The Carl Rosa Opera Company opened a successful week's visit to the Empire Theatre the same evening with a performance of 'Carmen.'

December 15 marked the second concert of the season given by the Coventry Musical Club, when the Male-Voice Choir acquitted itself well under Mr. John Chapman. The same evening, Mr. Alfred Petty conducted the Centaur Orchestra, which consists entirely of schoolboy members, at its eighth concert at the Baths Assembly Hall. The



programme included movements from Haydn's 'Clock' Symphony.

In connection with Christmas, special Church music was heard at the Cathedral and other places of worship in the city.

Mr. Walter Hoyle, the Cathedral organist, gave his customary bank holiday recital in the Cathedral on Boxing Day before a record attendance.

Coventry Philharmonic Society gave 'The Messiah' in the Cathedral on January 13. Mr. Charles Matthews conducted. Mr. Walter Hoyle was at the organ, and in addition, accompaniment was provided by a string orchestra, supplemented by drums. The trumpet solos of Mr. Norman Bright were a noteworthy feature. The soloists were Miss Hilda Searle, Madame Nellie Hamer, Mr. John Collet, and Mr. Hamilton Harris. The work of the choir continues to show improvement in choral technique.

Coventry Amateur Operatic Society is busily engaged upon its forthcoming production of 'Merrie England.' The spring season promises much that is of interest. The Chamber Music Society, the Choral Society, and the Armstrong-Siddeley Musical organizations each have attractive programmes in preparation.

At Leamington, Spohr's 'Last Judgment' was given at St. Alban's Church on December 19 by an augmented choir. Mrs. Gwatkin, Mrs. F. Barr, and Messrs. J. H. Endall and C. Davies, all of whom are well-known locally, were the soloists. Mr. Roberts West was at the organ, Mr. Stewart Sparrow conducted, and the orchestra was under the direction of Mr. Walter Warren.

#### DEVON

Barnstaple Musical Society, which, under the conductorship of Dr. H. J. Edwards, has maintained a high standard of music in North Devon, on December 13 gave a performance of part-songs. The voices, numbering a hundred, were excellently balanced and thoroughly trained for their work, much credit for this being due to Mr. Sydney Harper, who greatly relieved Dr. Edwards in the labours necessary for the good results achieved. The pieces included 'The Storm' (Rogers), selections from 'Faust,' Eaton Fanning's 'Moonlight,' 'There is an old belief' (Perry), 'The Singers' (Mackenzie), and 'The bells of St. Michael's' (Pearsall). Concerted instrumental music was provided in Mendelssohn's C minor Pianoforte Trio, played by Dr. Edwards, Mrs. Hall Parlyb, and Mrs. Pickard, a Suite in E for pianoforte and violin, by E. Schütt, and a Sonata by Godard for pianoforte and violoncello, played by Mrs. F. W. Chanter and Mrs. Pickard.

Exmouth Church Musical Society performed 'The Last Judgment' on December 19, to organ accompaniment (Mr. G. Bradford), Mr. F. Morley conducting. 'The Messiah' has been performed at Totnes, with orchestra. Mr. Herbert Worth conducting; at Exmouth, by the Choral Society, with orchestra. Mr. Raymond Wilmot conducting; at Plymouth, by the choir of St. Andrew's Church, at the Guildhall, Mr. Moreton directing and accompanying on the organ.

On December 15 a 'Pageant of the Months' was sung at Ashburton by a choir specially formed and conducted by Mr. Harold Jones. The music was composed by Miss Dorothy Godwin Foster, who has published several vocal and instrumental works.

Paignton Musical Association, formed early in the Autumn, on December 16 performed the 'May Queen,' with an orchestra of forty players, and conducted by Mr. F. W. Benson. The singing was marked by good balance, tone, and expression. The orchestra also played Coleridge-Taylor's Ballade in A minor and Massenet's 'Scènes Pittoresques.'

Exeter String Orchestra, whose conductor is Mr. Albert J. James, and which was inaugurated by Mr. W. Petherick last season, has swiftly advanced to a very high standard of performance. Three concerts were given during December, the most successful numbers being a charming Suite by Hammerik, a Serenade by Elgar, some Grieg melodies, two Irish jigs by Finucane, a Valse Noble by Laub, and Meyer Helmhund's 'Serenade Roroco.' A string orchestra has been started at the tiny village of

Winkleigh, in North Devon, and a body of fifteen string players and some wind instrumentalists have begun to study Mendelssohn's 'Italian' Symphony and music by Mozart and Beethoven, under the direction of the Rev. Boyton-Smith, rector of Bondleigh. They intend giving public performance soon after Easter.

The 'Isca' glee singers, at Exeter, on December 28, sang several glees, part-songs, and carols with very good blend and poise of parts.

The Mayor of Torquay, Mr. H. Williams, is president of the Torquay and District Organists' Association, and on December 18 the members met at his residence, where he has a fine three-manual organ. This being combined with pianoforte and strings, a new concerto by Mr. Walter L. Twinning was played, the composer being at the organ. Mr. Harold Rhodes at the pianoforte, Messrs. Harry and Frank Crocker playing violins. A paper on 'English Organ Music' was read by Mr. Harold Jeboult, and a programme of instrumental works was played.

Exeter and District Organists' Association turned its January meeting into an informal gathering on the 8th. A short recital was given by Mr. F. G. Pinn (Hollins' Overture in C), Miss Heywood (Choral Prelude 'By the Waters of Babylon,' Bach), Mr. C. G. Church (Theme with variations, T. Tertius Noble), and Mr. G. Bradford (Rhapsody No. 3, Herbert Howells). The recital was followed by an enjoyable programme of songs and pianoforte music.

Exeter Chamber Music Club is actively fulfilling its purpose, and several parties of performers have been formed and set in rehearsal. On January 13, at the second concert, Rheinberger's Pianoforte Quartet (Op. 38) was played by Messrs. H. T. Depree, C. E. Bell, M. Rendle, and E. Petherick, and Mr. and Mrs. Alfred Moyfe played the Saint-Saëns Concerto in A minor for violoncello and pianoforte. Songs by Debussy, Landon Ronald, and Cyril Scott, violin music by Svendsen and Cottenet, and pianoforte solos by Beethoven and Chopin, were included.

#### DUBLIN

At the theatre of the Royal Dublin Society, on December 20, Mr. Frederic Lamond, the famous Scots pianist, gave a magnificent performance before a crowded audience. His range of solos was sufficiently varied to electrify those who were privileged to hear him, and in particular his interpretation of the 'Waldstein' Sonata, and of Chopin's Sonata in B flat minor, gave unbounded satisfaction, though his virtuosity was best seen in the Brahms selection. It seems only yesterday since Lamond first charmed a London audience, yet it is almost thirty-five years ago (April 15, 1886), when the occasion was also memorable for Liszt's presence.

The performance of 'The Messiah' in St. Patrick's Cathedral on December 22 was good all round, Mr. Thomas Marchant (vicar-choral) displaying his wonted powers as an irreproachable vocalist. On the following day quite a delightful treat was afforded in a performance of old and new Christmas carols, including a charming setting by Sir Frederick Bridge of 'Remember God's goodness.' Dr. G. E. P. Hewson presided at the organ with his wonted ability. Carol singing was also an attraction at Christ Church Cathedral, under Mr. T. H. Weaving.

Mr. Joseph Schofield has been appointed senior professor of the violoncello at the Royal Irish Academy of Music, in the place of Mr. John Muncy resigned; and Dr. Eposito has accepted the direction of the chamber music class.

Mr. W. J. Rafter has been appointed alto lay-vicar-choral of Christ Church Cathedral, in succession to Mr. Harden, who has gone to Westminster Abbey.

One of the best of the 'Mater' concerts at La Scala Theatre, under the direction of Mr. Vincent O'Brien, was the performance on December 26, the items being selected with rare discrimination. Particularly interesting was the 'Karelia' Suite by Sibelius, with its marked Finnish characteristic. Miss Jean Nolan and Mr. J. C. Doyle contributed old and new songs, and it was refreshing to find that Tom Moore's lyrics can still capture an audience, as evidenced by the applause given to 'At the mid hour of night' and 'She is far from the land.'

Changes of organists have recently taken place in the Roman Catholic Cathedrals of Waterford, Derry, and Kilkenny, as well as in some of the Dublin churches; but it is regrettable that German and Belgian organists are again being imported. One would have thought that German musicians would not so soon reappear in this country.

The Quinlan concert at the Theatre Royal on New Year's Day was memorable for the reappearance of Miss Agnes Tracy, whose pure and sweet vocalism was as irresistible as in pre-war days. Her reception was extremely cordial, and she sang all her songs—including encores—with rare charm, her clear enunciation being as perfect as before. Mr. Peter Dawson's songs were also much appreciated. It was needless to write anything of Madame Suggia's delightful violoncello solos, nor to emphasise the extraordinary virtuosity of Miss Irene Scharrer (who replaced M. Rosenthal), especially in the Chopin Ballade. As an accompanist, Miss Ella Ivimey left nothing to be desired.

The death of Madame Jennie Quinton Rosse, on January 5, was a distinct loss to vocal music at Dublin. This gifted lady was one of the founders of the Leinster School of Music, previous to which she had been professor of singing at the Royal Irish Academy of Music. As a former pupil of Madame Sainton-Dolby she made her début at St. George's Hall, London, in June, 1888, and was for a time a principal of the Carl Rosa Opera Company. She married Mr. H. A. Quinton in 1890, and settled at Dublin, where she did good work for thirty years.

The 'Mater' concerts on the afternoons of January 2 and 9 were most successful. On the latter occasion Prof. Robert O'Dwyer's prize Overture of 'Rosalind' was admirably played by the Dublin Symphony Orchestra, under the direction of the composer, and made a very favourable impression.

At the theatre of the Royal Dublin Society, on January 10, the Wesseley String Quartet gave an admirable programme, which afforded much satisfaction to a critical audience. The Haydn Quartet in G was very finely rendered, especially the *Adagio*.

The news of the tragic death of Mr. Gervase Elwes was received at Dublin on January 13 with much regret. His last performances in this city were high-water marks of vocal artistry, and will long be remembered.

#### EDINBURGH

On December 13 Miss Rosina Buckman and Mr. Frank Mullings assisted at a Wagner orchestral programme, with Mr. Landon Ronald conducting.

On December 20 the Spanish violinist, Señor Manuel Quiroga, made his début before an Edinburgh audience. He chose Lalo's 'Symphonie Espagnole' as his chief item, but delighted his hearers more with his playing of slighter compositions.

On December 27 the feature of the concert was Elgar's first Symphony. It had a great reception, and its performance will stand out as one of this season's musical events. Mr. Landon Ronald did full justice to the score.

On January 10 Ivanovitch Bratza, the Serbian violinist, gave an artistic reading of Wienawski's Concerto in D minor. He is a wonderful player, and his appearance here was compared on all sides to that of Elman several years ago. Mr. Julius Harrison was a brilliant conductor on this occasion, and introduced a very refined and interesting Study for orchestra, by Ernest Bryson, whose work had not before been heard on this side of the border.

The Royal Choral Union, on December 24, gave a concert of Christmas carols. Mr. Greenhouse Allt introduced this new feature for Christmas-tide last year, and although the attendance was not all that might be wished, it was a delightful innovation that a few seasons will firmly establish. We have in recent issues had occasion to comment on the progressive attitude of Mr. Allt, and under his inspiring leadership we may expect more novelties in the near future. Apart from Vaughan-Williams' 'Fantasia on Christmas Carols' the programme was traditional. Mr. Radford was in excellent voice, and Mr. Walton, of Glasgow Cathedral, was organ soloist.

Mr. Robert Burnett, the well-known baritone, gave a song and vocal recital on December 8, with his pupils. The

programme was an eclectic one, and afforded evidence of an unsuspected wealth of musical culture beyond public ken. We congratulate Mr. Burnett on the work he is evidently doing in fostering a taste for the best in art.

On December 18 the Orpheus Choir under Mr. Robertson gave a concert to a huge audience. A few years ago this type of concert met with only qualified success, but now it has caught on. Mr. Moonie's Choir gave its annual performance of 'The Messiah' on December 22, and the Royal Choral Union on January 1.

We regret to announce the death of Mr. Duncan Fraser, which took place on January 9. For twenty-five years he acted as precentor of the United Free Church Assemblies, and for forty-seven years was a teacher of singing in the City schools. He was virtually the last of a worthy race of Scottish precentors.

#### GLASGOW

The Glasgow Amateur Orchestral Society, under Mr. H. E. Carruthers, gave a praiseworthy concert on December 15. The programme, well within the players' powers, included Mendelssohn's 'Italian' Symphony and Landon Ronald's 'Birthday' Overture. The Choral and Orchestral Union's plan of giving a one-composer programme, inaugurated successfully at a Saturday Popular Concert, was continued with even greater success in a Wagner programme on December 14. The numbers selected were the Prelude, Wedding March, and Love Duet ('Lohengrin'), the Love Duet ('Tristan and Isolde'), and the Prelude to Act 3, Dance of the Apprentices, and Entrance of the Mastersingers ('Mastersingers'). No doubt the appearance of Miss Rosina Buckman and Mr. Frank Mullings as solo vocalists accounted to some extent for the presence of an audience which taxed the seating capacity of St. Andrew's Hall. Considerable disappointment was caused by the substitution of the Good Friday music from 'Parsifal' for a first performance here of Debussy's Two Dances for strings and harp announced for December 21. At this concert Señor Manuel Quiroga, the Spanish violinist, gave a good performance of Saint-Saëns' third Concerto. The Symphony was Beethoven's No. 4. The fifty-fourth annual performance of 'The Messiah' on New Year's Day proved even more popular than before, judged by the overflowing audience. Under Mr. Warren Clemens, the Choral Union sang quite up to its wonted standard in music of this kind. At the ninth concert, on January 4, Mr. Julian Harrison's 'Worcester' Suite was given a first performance in Scotland. The programme also included Rachmaninov's second Pianoforte Concerto, brilliantly played by Miss Irene Scharrer. A very acceptable novelty, Ernest Bryson's Study for Orchestra, 'Voices,' was well received at the tenth concert, on January 11. The clever young Serbian violinist, Bratza, played Wienawski's D minor Concerto, but the most enjoyable number on a far too lengthy programme was César Franck's Symphony in D minor. The Corporation of Glasgow has engaged the Scottish Orchestra to give four Popular Orchestral Concerts, one in each of the four largest Corporation Halls. This, many people hope, is a tentative move in the direction of subsidising high-class music (municipal concert-giving up to the present has been of the 'ballad' order). Unfortunately the initial concert, judged by the size of the audience, did not give the scheme a very encouraging send-off, but this may be accounted for partly by the fact that the programmes to be played were not announced beforehand, the bald fact that the concerts would take place being considered sufficient.

#### HASTINGS

Obviously the most potent 'draw' for the Christmas visitors was a tenor with a name, and Mr. Julian Clifford, by engaging Mr. Ben Davies for Christmas Day, filled the Royal Concert Hall with a crowd eager to be pleased. Other Christmas attractions were the appearance of the gifted young soprano, Miss Dora Labbette (of local origin), and a visit from Mr. Howard Carr, who conducted some of his own vividly orchestrated works. Some little friction was caused on this occasion by the absence of Mr. Clifford, who was conducting the London Symphony Orchestra in London for a second time within the week. Ignoring the tribute of a 'provincial' being invited to conduct the famous

Orchestra, the Hastings Corporation somewhat short-sightedly raised objections—a policy that is felt to be penny wise and pound foolish, seeing that the town's music thus gets gratuitous advertisement.

The first performance here of Brahms' C minor Symphony was a signal success for conductor and orchestra alike. Their Dvorák and Glazounov (both No. 4), too, disposed of the myth that British conductors lack temperament. Beethoven's seventh, while perfectly traditional, hardly reached the same plane of excellence in the matter of unity. Miss Hilda Atkinson played Reinecke's Harp Concerto very pleasingly. Miss Katharine Kendall was not entirely successful in either Chausson's dreary 'Poème' or Lalo's 'Symphonie Espagnole.' Mr. Arnold Trowell was however as dynamic as possible in Jules de Swert's Violoncello Concerto, after which he exhibited much the same qualities in conducting his own highly-coloured tone-poem—a work of no little distinction, especially in its orchestration. Mr. Stanley Kaye was mechanically adroit in MacDowell's second Pianoforte Concerto. Though his tone is too metallic, his technique is sure.

By far the biggest thing of the month was M. de Greef's playing in Liszt's A major Concerto on January 1, when in his own sphere of rhythmic perfection he was tender, intellectual, and dazzling in turn; and, with Mr. Clifford's sympathetic co-operation, appeared in his happiest vein. Having made the 'Variations Sérieuses' his own, the Belgian pianist's reading of the work imparted to Mendelssohn a new and unsuspected significance.

The same composer was represented by his 'Hymn of Praise' on January 18, when it was expressively sung by Mr. R. G. Groves' Madrigal Society, accompanied by the Municipal Orchestra.

#### LIVERPOOL.

Frank's D minor Symphony received a welcome hearing at the fifth Philharmonic Concert on December 14, when it was conducted *con amore* by M. Ernest Ansermet, of Geneva. It was in accordance with the irony of things that this very able musician, so well-known as an exponent of Stravinsky's music, should have had such old-world material in the programme as Handel's Concerto Grosso No. 1, in B flat (of which, by the way, his reading was strong and virile), and the tedious Haydn Violoncello Concerto, which was at most a medium for the display of Madame Suggia's executive art as soloist. M. Ansermet also directed an inspiring performance of Elgar's 'Cockaigne.'

Conducted by Dr. A. W. Pollitt, a first performance was given of B. J. Dale's Poem for chorus and orchestra, 'Before the paling of the stars.' Written before his melancholy experiences at Ruhleben, Mr. Dale's setting of Christina Rossetti's Christmas poem is a work whose suggestive and placid beauty begins, continues, and ends without reaching any climax. But a climax or crisis of another kind suddenly and unexpectedly came in the performance, when, after an orchestral interlude, the tenors followed by the sopranos failed to take up two apparently easy leads. Confusion reigned for a space until the choral forces made a gallant recovery, and all ended well. There had been no rehearsal with the orchestra, and it was a slip which need not be dwelt upon except as regards the opportunity it gives for again referring to the invaluable work done by the ladies and gentlemen of the Philharmonic Choir, whose high reputation is so well maintained under Dr. Pollitt.

At its sixth concert, on January 11, the Philharmonic Society opened the New Year auspiciously with a programme in which there was not a dull note. It was conducted by Mr. Geoffrey Toye, in whom the band found a highly competent and confident leader. Cool, alert, and sensitive, he represents the new order of native conductors who have a higher and wider outlook than of old. Mr. Toye deepened the favourable impression made last year. No mental effort was necessary to enjoy Humperdinck's 'Hänsel and Gretel' Overture, Hamish MacCunn's 'Land of the Mountain and the Flood' Overture, and Mozart's G minor Symphony.

The novelty of the evening was the Delius Poem, 'In a Summer Garden.' Written in 1908, it is music quite characteristic of its composer and individual in style. As

an orchestral picture it is full of imagination, suggestion, and colour, while not unduly modern in feeling and atmosphere. It created a desire to hear it again. Madame Renée Chemet gave a vivacious performance in Lalo's now seldom-heard Violin Concerto in F minor. The choir also acquitted itself admirably under Dr. Pollitt in singing Sweelinck's spirited carol, 'Born to-day,' and received the rare compliment of an encore, well-deserved, for expressive and beautiful singing of Brahms' 'Love, fare thee well,' which for him is almost sentimentally simple.

Two excellent 'Messiah' performances were given by two prominent choral organizations. That on December 18 by the Welsh Choral Union, conducted by Mr. Hopkin Evans, presented the usual features of spirit, swing, and sonority, with an allowable amount of dramatic suggestion which conductors of the modern school diligently seek for in Handel, and not in vain. The Liverpool Choral Society's performance on December 29 viewed Handel from another angle, and the choral tempi were generally on the slow side. The conductor, Mr. Percival Ingram, seldom if ever let his forces go. The admirable, steady singing was therefore chiefly noticeable for its restraint and discretion.

At the fourth Rodewald Society's concert, on December 13, a vocal recital was given by Mr. John Coates, with Mr. Frederic Brandon as accompanist. Mr. Coates sang no less than fourteen tenor songs by English composers, seven old and seven new; the latter including Elgar, Quilter, Harrison, Bax, Warlock, Mallinson, and Holbrooke, in whose music the singer especially exhibited his vocal art and versatility of style. It was a pleasure to hear Mr. Brandon play again after his long period of munitions work, and his keyboard command was very forcibly shown in Palmgren's 'War' (which may be described as chiefly noise in the bass region of the pianoforte), and also in Schumann's 'Toccata.'

The local branch of the British Music Society possesses a goodly number of music-makers—as well as music-lovers—a programme of whose compositions afforded a highly interesting evening at Rushworth Hall on December 17. The eight composers who responded to the call by no means exhaust the local list, but were fairly representative, and the music submitted included much that was meritorious, and little that was trite and commonplace. Ernest Bryson contributed three MS. pianoforte 'Pastorals'—'Starry Heavens,' 'Still Waters,' and 'Dragon-fly'—three beautiful miniatures which were artistically played by Mr. Frank Bertrand. In another way, Frederick Nicholls' three pianoforte pieces—'Arabesque,' 'Summer Rain,' and 'Nuptial Ode'—which the composer played with great dexterity, were interesting in the modernity of their harmonic texture. More individual were Norman Peterkin's pianoforte numbers—'Dreamer's Tales,' Nos. 1 and 4, and 'The Centaurs,' of which the admirable exponent, Mr. Joseph Greene, had to repeat the last-named item. A composer with definite ideas, naturally expressed, Mr. Peterkin is certainly not a product of the schools.

Another composer whose musical feeling is evidently deep-seated is Frederick Morrison, whose 'Romanza' for violin and pianoforte was played by Mr. Louis Cohen and its composer. Space is not available for more than mention of Osborne Edmundson's three musicianly songs, presumably of student days, and the Octet for strings, Op. 202, which was conducted by its composer, William Faulkes. Compositions by H. Rogerson and C. A. St. George Moore completed the programme.

At his recital at Crane Hall on January 12, Mr. Joseph Greene played the three much-debated pianoforte Preludes by William Baines. On a first hearing they are pleasing as little pieces of delicate fancy, especially Nos. 1 and 2, while No. 3, in B minor, offers an effective contrast in strenuous if short-lived force. Mr. Greene also played Norman Peterkin's 'Dreamer's Tales' and 'The Centaurs,' and joined Mr. Cohen (violin) in Frederick Morrison's 'Romanza.'

Mr. and Mrs. Arnold Dolmetsch, with their two young daughters and gifted boy Rudolph, gave two delightful concerts of old-world music performed on lutes, viols, and harpsichord in the Arts Theatre of the University, and also at Rushworth Hall. Played with such admirable precision and soft, blending tone, there can be no better antidote for the fever of modern music than is to be found in the

fantasies, suites, and sonatas in which is proved that our John Jenkins, Christopher Simpson, and Matthew Locke can well hold their own with Este, Marais, Teleman, and other foreign worthies. It was interesting to hear the original sounds of Scarlatti, Rameau, and Bach, examples of whose music were so dexterously played by Mr. Dolmetsch on the fine-toned two-manual harpsichord he himself has fashioned.

The recitals were of infinite interest and value to music-lovers, and Mr. Dolmetsch's patient life-work in the study of these old instruments, and the rescue from oblivion of the rich store of music of the 16th, 17th, and 18th centuries, deserves the widest recognition. At Liverpool it has resulted in the study of the old lutes and viols by a party of amateur enthusiasts whose number one hopes to see increased.

The O'Mara Opera Company, with Mr. R. J. Forbes as principal conductor, is fulfilling a ten weeks' engagement at the Shakespeare Theatre.

#### MANCHESTER AND DISTRICT

Acute depression has been the characteristic note of our commercial life for months past, and the clouds appear to grow heavier. This feeling is also becoming dominant in our artistic life. The Beecham opera season, after being postponed, was cancelled early in January. Hard on the heels of this announcement came the sale of the Gaiety Theatre (for a dozen years the most promising home of Miss Horniman's famed repertory company) to one of the growing number of cinema syndicates. And the serious effort made in the season 1919-20 in the provision of rational Sunday orchestral music, under the auspices of the National Sunday League, has suffered partial eclipse this winter owing to the impossible conditions due to the action of the A.M. Union. For this Union to endeavour to extract fees for these Sunday concerts for members of the Hallé band higher than are paid to these same players for either the Hallé or Brand Lane concerts, not only against the players' wishes but for work entailing only an infinitesimal part of the preparation necessary for the bigger-scale week-day concerts, is but another instance of those wrong-headed actions by trades union officials which damage themselves and their members, and completely alienate public sympathy. As a consequence the Sunday League Concerts this winter have been of a miscellaneous character, occasional appearances by one of our famous local brass bands varying the round of vocal and instrumental solo items. If the A.M.U. persists in its present attitude the only solution may be found in the Hallé Society identifying itself with the National Sunday League, and virtually making the N.S.L. concerts into Hallé engagements, thus coming within the four corners of the A.M.U. interpretation. But this cannot operate this season.

The Beethoven celebration on December 16 at the Hallé concert was conducted by Mr. Goossens. A great admirer of his work, I do not class his Beethoven readings among his finer accomplishments; a casual element creeps in—there is little apparent zest in the job. Most old concert-goers can usually sense when the conductor's interest is greatly stirred. Why should the tiresome Rondino for wind find any part in association with the symphonies or the 'Emperor' Concerto? Its place is surely with the Septuor in a chamber series. Mr. Dawson in the Concerto played in authoritative style, with more nobility than is usual with him.

On January 6, after eleven years, Strauss' 'Death and Transfiguration' was again performed. If, after such an interval, packed as it has been with such amazing variety of mental, spiritual, and æsthetic emotions, we can re-experience the old sensations at precisely the same points with, if anything, an added poignancy, may it not be asked if there be a more searching test of music's enduring character? I, for one, was prepared to find it threadbare in places, its emotional content shallower; but it was not so. A companion hearing it for the first time and with no great experience of orchestral music of any schools carried away similar impressions. There can be no denying that modern German music is being subjected to a more searching re-valuation in the light of recent events. As a result there has been a

general writing-down in this mental stock-taking; but 'Death and Transfiguration' stands higher to-day than it did ten years ago. Mr. Hamilton Harty's handling of this score was a blend of Richter-like nobility and Nikischian rhythmical elasticity. It was scarcely wise to play Mozart's 'Jupiter' after the Strauss work, and especially on a Mozart-period orchestra, but the artistic gain was unquestionable in all movements but the final one, where the ear missed the cumulative grandeur of the rushing strings.

A notable baritone vocalist new to Manchester was Mr. Giorgio Corrado, who, contrary to appearances, is of Finnish nationality. His work was sung in Italian save for a beautiful folk-tune in his native language.

We add one more to our rich store of precious memories—Brodsky in Bach—in Dr. Brodsky's farewell, which took place on January 13 at the Hallé Pension Fund Concert. It was the twenty-fifth anniversary of his first appearance here, playing the same music then as now: Bach in A minor, Tchaikovsky, and Novacek, which he brought to us with all the authority of classical musicianship reinforced by the bonds of friendship or the intimate ties of master and pupil. Tchaikovsky carried his 'Sérénade Mélancolique' to Brodsky with its ink wet upon the page; the Hellmesberger cadenza in the Bach was that of Brodsky's lifelong friend—and so the farewell was inevitably bound up with these delightful personal feelings. There was a certain magic for the younger end of his audience that the evening's soloist linked up in this manner with these great ones of the past.

The noon-time concerts have recently brought much music of varied interest. The Brodsky players in Christmas week were associated with the younger wind-players of the Hallé band in the Beethoven Septet, and Brodsky must have felt almost a paternal interest in the fact that he was now leading a second generation of players in this genial work. On December 31, Miss Lucy Pierce played the big Bach C major Organ Toccata in the Busoni arrangement, and gave, for me, the best impression so far of her powers. With Mr. R. J. Forbes she bids fair to stand out as the finest product of the Manchester School of pianoforte training.

On December 21 there was a sterling reading of the too-seldom-heard Brahms Quartet for pianoforte and strings in A by Mr. and Mrs. John Bridge, Mr. F. Park, and Mr. W. Warburton; and on December 28 the Cathedral Choir, under Dr. A. W. Wilson, sang with much refinement an excellently varied series of carols. Concerts like these are vital to our chamber-music needs at present.

Much the most interesting vocal recital of recent months was that of Mr. Charles Neville on December 29, when, with the assistance of Mr. R. J. Forbes, and Messrs. Alfred Barker, Stuart Redfern, A. Voorsanger, and W. Warburton, Manchester had its first hearing of Vaughan Williams' 'On Wenlock Edge' cycle, followed by the Four Mystical Songs sung at the last Worcester Festival with orchestra, but now accompanied by pianoforte and viola.

The Manchester School of Music concert, under Mr. Albert J. Cross, drew its accustomed crowded auditorium before the Christmas vacation. The solo playing was excellently represented by the Misses Osbaldiston, and the 'Carmen' trio must be mentioned among the vocal numbers. The orchestral items were pleasing and not over-ambitious.

On February 24, for the first time in this country, the Hallé Orchestra under Mr. Julius Harrison will play here a substantial portion, in the form of a suite, from Pizzetti's 'La Pisanella,' a scenic drama phrased on d'Annunzio's poem.

#### NEWCASTLE-ON-TYNE

On December 16 the Armstrong College Choral Society under the direction of Mr. W. G. Whittaker, gave a concert which included such varied items as Bach's Cantata, 'Come, Thou Blessed Saviour,' Brahms' 'Liebslieder' Waltzes, and a group of R. R. Terry's arrangements of sailor shanties. Save for the want of weight in the lower parts, owing to the lack of mature male voices, the performance was an excellent one, the dreamy atmosphere of the Brahms waltzes in particular being fully realised. Mr. E. J. Potts was what the man in the street would call 'a star turn.' The poignancy of Cyril Scott's 'O Captain,' the naivety of



Austen's 'Twelve days of Christmas' the jabbering atmosphere of Whittaker's 'Ship of Rio,' and the broad dialect and homely humour of the Northumbrian shanty, 'Billy Boy,' were brought out in a most convincing way.

The Newcastle Symphony Orchestra (a combination of professionals and amateurs), conducted by Mr. Hamilton Harty, gave on December 17 a programme which included Schubert's C major Symphony, the 'Bartered Bride' Overture, and Rabaud's symphonic poem, 'La Procession.'

The Bach Choir, on December 18, gave the first performance at Newcastle of Parts 1, 2, and 3 of the 'Christmas Oratorio.' The chorus work was brilliant, the sureness of attack and the fine sweep with which each number carried the listener along being striking features. A word of praise is due to Miss J. W. Fleming, a member of the choir, who successfully undertook the rôle of tenor soloist at a day's notice. The orchestra, in addition, gave a sprightly performance of the Brandenburg No. 2. Mr. W. G. Whittaker conducted.

The Newcastle and Gateshead Choral Union was heard in its annual performance of 'The Messiah' on December 22. The choruses were given fine, broad interpretations, with no undue striving after thrilling climaxes, yet without being in any way stodgy. Mr. W. G. Whittaker conducted.

#### NOTTINGHAM AND DISTRICT

So far as can be traced, Bach's 'Christmas Oratorio' had never been heard at Nottingham until it was given on December 19 as the central feature of the Albert Hall Choir Festival. Mr. Marshall Harding conducted, and Mr. Bernard Johnson was at the organ. A local contralto, Miss Kathleen Halford, made her début on this occasion, Mr. Charles Keywood and Mr. Barrington Knowles being the other soloists. An interesting lecture-recital was held under the auspices of the Nottingham Cosmopolitan Society on December 19, with Mr. Bernard Page as lecturer, and Miss E. Roseblade at the piano-forte. The examples ranged from the classicism of Bach and Scarlatti to the semi-classical, semi-romantic music of Beethoven, and so through the purely romantic works of Schumann, Chopin, Debussy, &c., to the beginning of the realistic composers. The Nottingham Gleemen gave a successful concert in aid of local charities on December 19. Under Mr. Charles E. Riley's direction numerous part-songs and glees were accorded an enthusiastic reception. German's 'O Peaceful Night,' de Rille's 'Martyrs of the Arena,' and the 'Pilgrims' Chorus' proved specially popular. The Gleemen were supplemented by Madame Lilian Riley, Madame Gladys Searson, and Mr. Samuel Jeacock. Space forbids detailed notice of the innumerable 'Messiah' performances, but the Sacred Harmonic Society's presentation is a big local event that cannot be ignored. Under Mr. Allen Gill, with full band and choir, a fine performance on December 27 drew a large and appreciative audience. The principals were Miss Carrie Tubbs, Miss Norah Scott, Mr. John Collett, and Mr. Kenneth Ellis. On December 28, the St. Mary's Choral Society gave a Carol Service. Dr. Frank Radcliffe conducted, and Mr. Robert Radford was soloist. The carols included three by Parry, Berlioz's 'Thou must leave Thy lowly dwelling,' Sweelinck's 'Born to-day,' West's 'See amid the winter's snow,' 'Ring out, wild bells' by Fletcher, and the traditional 'When Christ was born.' Mr. Radford was heard in 'For behold,' from 'The Messiah,' Tchaikovsky's 'Benediction,' and carols by Parry and Bridge.

Derby was visited on December 10 by Mr. Appleby Matthews and the Birmingham Orchestra, when the Central Hall was packed to its utmost capacity. The programme contained Schubert's 'Unfinished' Symphony, Nicolaï's 'Merry Wives' Overture, Sibelius' 'Valse Triste,' Weber's 'Oberon' Overture, &c. Miss Elsie Suddaby's fresh soprano voice was heard to advantage in her solo work. On December 28 the Derby Choral Union, under Dr. Coward, gave a particularly impressive performance of 'Elijah,' when various choral innovations added to the evening's interest. The principals were Miss Florence Mellors, Miss Lucy Bingham, Mr. Henry Beasley, and Mr. Herbert Brown.

The third Leicester Chamber Concert took place on December 6, when Miss Grace Burrows, Miss Joan Willis,

and Madame Gertrud Hopkins were associated in Brahms' Trio, Op. 87, in C, and Dvorák's 'Dumky' Trio, Op. 90. Madame Constance Hardcastle was the vocalist, and contributed several songs, including a group of three by Scarlatti, Monro, and Carey, which proved particularly interesting.

#### PORTSMOUTH AND DISTRICT

The closing months of 1920 marked a period of considerable activity in local musical circles, but with the New Year there has come a temporary lull. Except for an 'international celebrity' concert there has been very little of note during January, but at the same time the month has not been one of idleness, for preparations have been advanced for several choral concerts later in the season.

Dr. Henry G. Ley, organist of Christ Church Cathedral, Oxford, gave the first recital on the new three-manual organ at St. James's Church, Milton, the installation of which was completed just before Christmas. The builders of the instrument are Messrs. Walker, of London, and the cost has been about £3,500, towards which a very substantial grant was received from the Carnegie Fund.

It is interesting to note that a lead has been given by Portsea Parish Church in the direction of the improvement of congregational singing. Commencing on the first Sunday in the New Year, congregational choir practices are now taking place prior to the evening services, thus giving church members the opportunity for becoming familiar with new tunes.

Miss Rosina Buckman, Madame Edna Thornton, Mr. Maurice D'Oisly, M. Jean Vallier, and Miss Marie Hall gave the programme at the fourth 'international celebrity' concert at the Town Hall on January 10, and the series will be concluded with a 'surprise night' on February 8, when Miss Stella Power, Bratza, the young Serbian violinist, and Madame Leila Megane, the Welsh mezzo-soprano, are to appear.

The Borough of Portsmouth Philharmonic Society, which gave a much-appreciated performance of Berlioz's 'Faust' in December, has arranged a promenade concert for February 3, with Miss Carmen Hill as the soloist. The date being most eagerly anticipated is March 17, when the Society proposes to perform Bach's Mass in B minor for the first time at Portsmouth.

The Fareham Choral and Orchestral Society, re-formed out of the old Fareham Music Circle, with Mr. J. H. Jackson as conductor, made a successful début in December with a concert of symphonies, part-songs, and choruses, the treatment of the various pieces showing considerable promise.

On January 5, the Emsworth Musical Society, under the direction of Mr. R. T. Canaway, gave a very creditable interpretation of the concert version of 'Merrie England.' Owing to other engagements, Mr. Canaway has now had to relinquish the post of hon. conductor, and the duties are being taken over by Mr. Alfred Agate.

#### SOUTH WALES

Music is in the ascendant, and Eisteddfodau and musical Festivals have been held this season throughout the Principality 'o Caerdydd i Caergybi.' It is a truism that, with a few notable exceptions, the winning of the small prize offered marks the limit of musical culture for the mass. Now that the question of reform of the Eisteddfod looms large, it may not be amiss to scrutinise the 'poor man's college.' The same competitors and winners, especially soloists, appear regularly year in, year out. *Quo fine?* The pianist who boasts dozens of small prizes, and the mature singer of thirteen who is reported to have won about four hundred trophies, are typical members of this vicious circle. The subjects chosen also for competition are for the most part hackneyed, and should be pensioned off, and a wider field explored for their selection. With regard to adjudicators, probably the time is now passing when the same adjudicator gives his verdict in all branches of music—vocal, instrumental, and composition, however foreign any class may be to him.

On Christmas Day singing Festivals were held in various places of worship, for the most part by massed choirs. In the Rhymney Valley, such were held at Bargoed, Pengam, Bedwas, Ystrad, Mynach, Pontlottyn, Fochriw, and Deri;



in the Merthyr district, at Merthyr Vale (Aberfan) and Cefn Coed; at Sketty, Cwmtwrch, and Glyn Neath, in the Swansea district, and at Ynysbwl in the Pontypridd area.

On December 15, at Cross Keys Primitive Methodist Chapel, 'Samson' was performed by the Cross Keys and District Harmonic Society, under the leadership of Mr. E. I. Jeffreys.

On December 19, the Rhymney Ladies' Choir, under the conductorship of Madame Mary Richards, gave a concert at the Cardiff Empire, and also on December 24, at the Workmen's Hall, Cwmfelinfach, Rhymney.

On December 20, at Abercynon Workmen's Hall, a concert was given by the Abercynon Male-Voice Party, under the conductorship of Mr. E. T. Jenkins.

On Christmas Day, oratorios were performed in many places—'Judas Maccabeus' by the Bethesda Choir, Merthyr; 'Elijah' at Pontypridd by the Tabernacle Choral Society, conducted by Mr. Alan Dummer; and the same oratorio at the Public Hall, Cwmaman, Aberdare, by the Cwmaman choir, led by Mr. Edward Lewis; 'The Messiah' at Siloa Chapel, Aberdare, by the chapel choir, with Mr. W. J. Evans as conductor; and the 'Hymn of Praise' at the Public Hall, Pontardawe, by the Alltwn Choral Society, accompanied by full orchestra, and led by Mr. David Thomas.

On December 26, a very fine performance was given of 'The Messiah' at Dowlais, by the Bethania Choral Society, with Mr. Evan Thomas as conductor. On the same day this work was also given at Capel Als, Llanelli, by the chapel choir and orchestra, under the baton of Mr. William Richards.

'The Martyrs' (Mauder) was given in three places—on December 25, at the Empire, New Tredegar, by the Wesleyan Church Choir, under the leadership of Mr. Charles Hill, when it was preceded by a programme of miscellaneous items; on December 26, two performances were given at Treorky by the Hermon massed choir of a hundred voices, the conductor being Mr. Howell Howells; and in the first week in January it was given in full character at the Public Hall, Britonferry, by the Brython Glee Society, under the direction of Mr. T. J. Jenkins.

On December 27 the Libanus Choral Society, Maesteg, gave a performance of the 'Daughter of Jairus' (Stainer) at the Town Hall. Mr. Thomas Thomas was the conductor. On the following day two largely attended concerts were held at the Bethel Chapel, Gadlys, Aberdare; and on the same date 'Blodwen,' by the late Dr. Joseph Parry, was performed at Swansea.

The Penarth Choral Society, under the conductorship of Mr. W. J. Dawning, gave a very fine concert at the Paget Rooms, Penarth, on December 21. The choir numbered nearly a hundred voices, and was heard to advantage in many modern part-songs, notably in 'In praise of Neptune' (German) and 'The Shower' (Elgar), a setting of an almost forgotten 17th century poet—Henry Vaughan. The English Trio—Mrs. Ethel Hobday (pianoforte), Miss Marjorie Hayward (violin), and Mr. Cedric Sharpe (violoncello)—took part, and contributed several concerted items to a programme that won much appreciation.

The bi-monthly series of Saturday evening chamber concerts, held at University College, Cardiff, closed for the term on December 18, when Purcell was discoursed by the College choir and newly-formed orchestra, to the enjoyment of a large audience.

On January 4, at the Paget Rooms, Penarth, Mr. Mark Hambourg entertained a crowded audience with excerpts from Bach, Beethoven, Chopin, Liszt, Cyril Scott, and Percy Grainger.

Cardiff is decidedly fortunate in having two high-class orchestral concerts every Sunday evening. The Angle Orchestra has migrated from Park Hall, where it has been located for seven seasons, to the New Theatre, and Mortimer's Orchestra has taken its place at Park Hall. The programmes of both concerts are on similar lines, consisting of orchestral selections from standard works, supplemented with vocal or instrumental items by artists of repute.

Mr. J. C. Potter, conductor of the well-known Coventry Choral Society, has been appointed a J.P. for the city of Coventry.

## YORKSHIRE

### LEEDS

The event of the season at Leeds has without a doubt been the series of concerts (January 10 to 15) at which the London String Quartet has played all Beethoven's sixteen String Quartets, together with the extraordinary and extravagant 'Grosse Fuge' which he designed as the *Finale* of Op. 130. This miniature Festival has already taken place both in London and Edinburgh, so there is no need to deal with it in detail, and the chief comment that seems necessary is on the audience, whose sustained attention was quite remarkable, reminding one of the famous 'Bayreuth hush.' This formed a considerable factor in one's enjoyment of a really great occasion, and another was the fact that the audience was with some coaxing persuaded to abstain from applause between the movements. The net result was that the admirable performances were not only enjoyed, but were keenly appreciated, and the event will remain in memory as among the most important and distinctive in the musical history of Leeds.

Beyond this there has been the usual gap in musical matters. For rather more than a week before Christmas the customary 'Messiah' performances occupied the ground. One Society, greatly daring, departed from routine by giving Bach's 'Christmas Oratorio.' This was the Leeds New Choral Society, which, under Mr. H. M. Turton, performed the whole of that work on December 15. The venture was handicapped by the absence of an orchestra, for which organ and pianoforte proved a very unsatisfying substitute, and, interesting as it was to hear the entire work, it must be remembered that this was not by any means what was the original intention of this series of six cantatas for the several days of the Christmas festival. Another drawback was the defection of the Narrator, whose part had to be taken at very short notice by Mr. T. Middleton. The tenor airs were sung by Miss Elsie Suddaby, in addition to her share as principal soprano, and she acquitted herself admirably of this most exacting task. Miss Nancy Horde was an excellent contralto, and Mr. Helliwell an effective bass. The choir was exceedingly good, bright, and thoroughly efficient.

Miss Suddaby's fine musicianship passed through a further test on January 7, when she gave a vocal recital at which, with Dr. Bairstow at the pianoforte, she sang a delightful series of twenty-six songs, all of British origin, a group by old composers, another by Parry, a third by Stanford, and a fourth by living writers. She showed great versatility in adapting herself to the many moods, and in voice and style was always satisfying. She had a worthy colleague in Miss Leila Willoughby, whose playing of violin solos was artistic and sympathetic. At the Saturday Orchestral Concert on January 15 Mr. Hamilton Harty conducted the 'Scottish' Symphony, his own Violin Concerto (with Miss Bessie Rawlins as soloist), and the 'Leonora' (No. 3) and 'Barber of Bagdad' Overtures.

### SHEFFIELD

The Sheffield Amateur Musical Society is to be congratulated on its enterprise in giving the first performance at Sheffield of Bach's 'St. John' Passion. The performance was in every respect a worthy one, and represents one of the outstanding recent achievements in Sheffield music. Sir Henry Wood conducted, and with a reliable and responsive choir, a large, full modern orchestra (in accordance with Reimann's re-scored version), and excellent and sympathetic principals under his control, did not fail to secure an interpretation which, impressive at all points, was as a whole a source of real inspiration. Mr. G. E. Linfoot was responsible for the preliminary training of the choir, Mrs. J. H. Jackson was a thoroughly capable organist who had done splendid service as accompanist at rehearsals, and the principals were Miss Annie Rees, Miss Edith Furnedged, Mr. Sidney Pointer, Mr. Joseph Lycett, and Capt. Herbert Heyner. The Society is fortunate in having as its president Sir Henry Hadow, who, a few days before the performance, gave at the University a delightful lecture on the 'St. John' Passion, which must have been of great value as a preparation.

The Melba concert of the 'international celebrity' series took place on December 15. The programme was of the

miscellaneous type usual on such occasions. The most valuable musical feature was the clever viola playing of Mr. Lionel Tertis.

The Musical Union, under Dr. Coward's direction, gave its annual performance of 'The Messiah,' which proved as successful and popular as ever.

The subjects discussed at the North of England Education Conference held this year at Sheffield, included 'Music in Schools,' on which topic a paper was read by Mr. G. E. Linfoot, musical adviser to the Sheffield Education Committee. He urged the importance of cultivating in school children the ability to listen intelligently to music, and the desirability of a thorough grounding in sight-reading and musical dictation in staff notation, using the tonic sol-fa notation only as a means of approach. The attitude to music of our concert audiences was taken as an indication that some reform of our methods of music-teaching in schools is needed.

#### OTHER TOWNS

The Bradford Permanent Orchestra, on December 18, took occasion to celebrate the hundred and fiftieth anniversary of Beethoven's birth by giving his first Symphony, of which Mr. Julius Harrison gave a reading characterised by great vivacity. A pleasing, unpretentious 'Miniature Suite,' by Eric Coates proved effective, and Mr. John Dunn was the soloist in Saint-Saëns' Violin Concerto in B minor. Miss Annie Cockcroft was a pleasing vocalist. At Wakefield, a newly-formed Institute Choral Society made a beginning on December 13, with 'Hiawatha's Wedding-Feast,' which the small choir sang with considerable spirit under Miss Nettleton's direction. Mr. F. Straw was the soloist. On December 17, at the second of the Wakefield Chamber Concerts, Miss Dorothy Hess played Beethoven's late Sonata in A flat (Op. 110) with great insight and refinement, and Mr. Cecil Barber was the vocalist. Dr. Bairdow conducted an excellent performance of Brahms' 'German Requiem' in York Cathedral on December 19. The surroundings added to the impressiveness of the effect, especially as regards choir and orchestra. The fine Willis organ in Dewsbury Parish Church has been overhauled and its mechanism modernised by Messrs. Harrison, of Durham. On December 16 it was dedicated, and in the service, as well as in a recital which followed, the organist, Mr. G. H. Hirst, demonstrated that it was everything a church organ should be.

## Musical Notes from Abroad

#### AMSTERDAM

The Beethoven Festival wound up with a performance of the ninth Symphony—a performance so successful that it had to be repeated on the following day. In response to the unmistakable public desire, the Concertgebouw directors have induced Mengelberg, prior to his departure, to sign a new agreement for five years, with the addition of another five optional years.

On December 19 and 23, Arthur Nikisch appeared as conductor. It has to be lamented that his programmes are much too mixed to possess any educational value. Excerpts from Wagner's operas may have been very well some forty years ago, when Wagner still sorely needed propaganda; in our day the works of the great musico-dramatist may fortunately be said to constitute universal property. We can no longer detach his music from the stage events, without loss, and broadly speaking, it is better to have the complete opera or nothing. In his second concert Nikisch introduced his son Mitja, who played the pianoforte part in Tchaikovsky's B flat minor Concerto, and made a very favourable impression. Hereafter came a lull in orchestral concerts, from which we were rather rudely awakened by an evening devoted to the works of Arnold Schönberg, conducted by himself. On this occasion we heard his symphonic poem 'Pelleas and Melisande,' and four songs from his Op. 8, in which the Prague tenor Hans Nachod strove hard, but not always successfully, to make himself audible above the orchestra. 'Pelleas and Melisande' was heard here eight years ago, when it met with strong and rather unmannerly opposition. Opposition this time was restricted

to a great number of *abonnés* staying away. On the whole, it must be said that those who had made use of their tickets cheerfully bore the discomforts incidental to the hearing of Schönberg's music; nay, it seemed that this particular work, belonging to an earlier epoch, came as comparative balm after the excruciating moments in which his 'Five orchestral pieces,' Op. 16, abound. Partly at the instigation of a few admirers, and partly from humane motives, Schönberg has been invited to come over from Vienna and take up his abode here until the end of March. Besides the works mentioned in this and one of my former letters, we have heard also his first String Quartet, Op. 7, and the Chamber Symphony for fifteen solo instruments. A performance of the composer's most extensive work, a three-part composition for soli, chorus, and orchestra, entitled 'Gurre-Lieder,' is fixed for March 20. For myself, each time I go to hear a composition of Schönberg's I conscientiously try to get his point of view, having previously fortified myself by a careful perusal of the scores, and, failing these, of guide-books to his works. Concerning the latter, however, my experience—and I do not overmuch exaggerate—is similar to that of Mr. Samuel Clemens, who, witnessing a Tibetan play, was 'helped' to grasp the plot by a Chinaman, who explained it in pidgin-English. Clemens says: 'The play was obscure enough without the explanation; with the explanation added it was opaque.'

Since January 13, we are rejoicing in the presence of Dr. Karl Muck. His first concert at once furnished ample evidence that, in the way of orchestral concerts, we are to expect great things.

Solo recitals have on the whole been moving on a very high level. During the last few weeks we have heard three violinists who rank among the best of their kind, viz., Adolf Busch, of Berlin, Willy Burmester, and Bronislaw Huberman. The latter brought a very gratifying change into the usual run of programmes by introducing into each a sonata by a representative modern composer. At Amsterdam he played Vincent d'Indy's Op. 59, in C, and John Ireland's No. 1 in D minor, both proving to be works of the highest artistic value.

Of the many pianists I must restrict myself to the mention of our own excellent Dirk Schäfer (who on Christmas Day gave a Beethoven-Chopin *matinée*), and two British artists—the well-known Miss Myra Hess, a great favourite with us, and Mr. Evelyn Howard-Jones. The latter, who is not yet so well-known here as he deserves to be, revealed in his two very interesting concerts an unflinching technique and first-rate musicianship. His Bach playing, more especially, cannot easily be rivalled. By unanimous consent a speedy renewal of his acquaintance is eagerly looked for. There was of course quite a number of song recitals. With the exception of a very interesting Handel *matinée*, given by Maria Pos-Carloforti and Dr. Georg Göhler, hardly any of these deserve special mention.

Very conflicting news is at present in circulation concerning our National Opera. According to a majority of opinions its existence is seriously threatened. It has done much splendid work in former years, but the results have lately been nullified by disastrous experiments. One feature of the gradual return to pre-war times, as regards operatic life here, will consist in the establishment of an Italian Opera. Whatever the qualities of this will amount to, it is certain to absorb the greater part of the opera-going public, and unless the purses of our wealthy citizens are opened liberally, our National Opera can hardly survive the counter-attraction.

#### MILAN

On November 20, at the Royal Conservatorium, the violinist Huberman gave a very successful recital, playing the 'Spanish Symphony' of Lalo. His clean, soft bowing, in its breadth and strength, and his faultless technique, fully justified the hearty reception he received. Respighi's Sonata in B minor, perhaps rather an obscure work, was illuminated by dramatic points bordering almost on the excessive. In this Sonata the pianist Frenkel distinguished himself; he also displayed uncommon executive qualities in the Fantasia in F minor of Chopin. The last part of the programme was devoted to show pieces, such as Paganini's 'La Campanella.'

Brilliant closing items of the concert offered to the Societa del Quartetto were given by the pianist Moritz Rosenthal in the large hall of the Royal Conservatorium on December 4.

The autumn-winter season of opera at the Dal Verme has played itself out. But impresario Signor Poli has no intention of allowing the dust to settle. A new Carnevale season is announced. 'Mefistofele,' with the basso Signor Nazzareno De Angelis as protagonist, and tenor Signor Giulio Rotondi; 'Andrea Chenier,' protagonist, tenor Signor Bernardo De Muro; Riccardo Zandonai's 'Francesca da Rimini,' with Signorina Augusta Concato, tenor Signor Nino Piccaluga, and baritone Signor Roggio; 'Dejanice' of Catalani, and 'Traviata,' with Signorina Ester Mazzoleni, protagonist; 'Barbieri di Siviglia,' Rigoletto, 'Fra Diavolo,' 'Pagliacci,' 'Tosca,' 'Cavalleria Rusticana,' Donaudy's 'Ramuncha' (this last work being new to Milan), and Puck-Mangiagalli's ballet 'Il carillon magico.' Angelo Ferrari will conduct the orchestra.

The inconsequential remarks passed by Pietro Mascagni on the occasion of his uncalled-for visit to one of the factories at Leghorn which was occupied by the workmen—or, to be explicit, by the Bolshevising elements—during the month of August last year, called down upon his head many scathing epithets, even though he was able to ingratiate himself with the hot-heads who hate or envy capital but respect genius—a product which cannot be communised. A well-known daily paper has published a letter addressed (or supposed to have been addressed) to the Maestro, signed 'Humble Oboe.' It reads :

‘CARO MAESTRO,—I would like to put you on your guard against your improvised enthusiasm. I would have you ponder over the fact that no great distance separates the factories from the orchestras, and that it is quite possible that some day or other we shall take it into our heads to rebel against the limited liability companies, occupy the theatres, and seize in their own homes those maestri who will not agree to conduct the orchestra the way we want it. You struck a fine attitude there among the working men, but you did not calculate the consequences of your act. For instance, *caro Maestro*, are you disposed to make free distribution of, or destroy, those shares and securities in your possession? Are you disposed to allow yourself to be ordered about by an Orchestral Council, which will decide as to whether you have the right to dismiss an oboist who plays out of tune or insists on your conducting music which is not to your liking; say Debussy or Pratella?’

GIACOMO PUCCINI

According to the *Epoca*, Puccini comes of a family of musicians. Towards the close of the 17th century, the father of the famous Giacomo Puccini descended to the plains of Lucca from Colle, a little mountain village near by the Serchio, and his son was born at Lucca in 1712. This Giacomo studied at Bologna under Giuseppe Canetti. He became a friend of the famous G. B. Martini, and was first organist of the Cathedral and the Cappella of Lucca. He wrote much good Church music. A son of his, Antonio, became a composer of renown, among his compositions being recorded the 'Messa di Requié' and thirteen dramatic actions. He died in the year 1832. Antonio's son, Domenico, composed several operas, some symphonies, and religious works; he died at the age of forty-four, and left four sons, one of whom, Michele, was a composer of sacred music in the severe style, among which two Masses are still played on fête days at Santa Croce in the Lucca region. He was a great contrapuntist, and wrote two operatic works, the better known being 'Antonio Foscari.' Michele had seven children, of whom Iginia is to-day an Augustine nun in the convent of Vicopelago, near Lucca, and is the musician of the cloister. Her brother is the composer of 'La Bohème.'

E. HERBERT CESARI.

The Brodsky String Quartet was the principal attraction at the concert of the Middlesbrough Musical Union on January 4. The programme opened with Elgar's Quartet.

## ROME

## THE AUGUSTEUM

The Sunday afternoon concerts were inaugurated on December 19, under the direction of Bernardino Molinari, with a programme which aroused the keenest interest at Rome, from the fact that it included Strauss' 'Alpine Symphony.' The work, which takes fifty-eight minutes to play, is written around a mountaineer who, at daybreak, commences a fatiguing ascent of an Alpine peak. The pictures all the various scenes which the climber encounters in his day's march—viz., the sunrise; his entry into the forest; his walk along the brook, and his halt by the waterfall; his wandering through the flowery field and his contemplation of the animals browsing on the slopes; his arrival at the snow and the glacier, and the magnificent vision which greets him when finally he gains the peak. On his return, however, the weather suddenly changes, and he encounters the fearful spectacle of an Alpine storm. When this is past, the day is at an end, and a glorious sunset is the prelude to a dark and mysterious night. Such is the scheme of the Symphony, in the presentation of which Strauss has called to his aid all the marvellous technical powers which he is known to wield. In fact, so complex is the orchestration—including a wind-machine, a thunder-machine, sheep-bells, tam-tams, and sixteen instruments in the wings besides those duplicated in the orchestra, in all, a hundred and thirty instruments, if I mistake not—that not even in Germany has the composer managed to collect a force of the right magnitude. So far the Symphony is unknown out of Germany; and this fact redoubled the interest in its first performance in Italy. It must be said at once that Molinari had thoroughly mastered the work, which he directed splendidly. Nevertheless, the unanimous judgment was that it is not equal to the preceding works of Strauss. As one of the St. Cecilia professors admirably put it—it is 'gross, Yes,' but 'grand, No.' The motives are painfully laboured, and the extreme length of the score, and the monotonous repetitions of the last scenes, militate against its success. Molinari's direction, however, gained for him well-merited applause.

The first part of this inaugural concert was devoted to the 'Sonata sopra Sancta Maria,' of Monteverde, for choir, orchestra, and organ, and Carissimi's oratorio 'Jonah,' for eight voices, with organ and strings. The Sonata of Monteverde is an interesting but somewhat tedious work, consisting as it does of the single motive 'Sancta Maria, Ora pro nobis,' sung by the choir and continually alternated with the orchestral variations. Carissimi's short oratorio—it lasts only half-an-hour—was interesting as an example of what this form of composition was in its beginning.

The second and third concerts at the Augusteum have been given by the Russian, M. Sergio Koussevitzky. The second concert was directed by Molinari, with the Russian as a contra-basso. The third concert was directed by Koussevitzky, and was devoted to Russian music with the following programme :

Symphony No. 3	...	...	...	...	...	Scriabin
Introduction from 'Chovantchina'	...	...	...	...	...	Moussorgsky
Nuptial procession from 'Le Coq d'Or'	...	...	...	...	...	Rimsky Korsakov
Francesca da Rimini	...	...	...	...	...	Tchaikovsky

An irruption of sympathisers of d'Annunzio, who desired to create a pro-Fiume demonstration, interrupted the Symphony of Scriabin; and it must be confessed that the interruption was not unwelcome. The whole programme, however, proved wearisome, and though the conductor was applauded at the end, it was more to recompense him for the interruption than otherwise.

## THE COSTANZI

The winter prospectus contains 'Tristan and Isolde,' 'Salome,' 'Cavalleria della Rosa,' 'Thais,' 'Le Jongleur de Notre Dame,' 'Boris Goudonof,' &c. The season was inaugurated on December 21 with the production of 'Tristan' under the baton of Weingartner, and with Fräulein Weirlt as prima-donna. Notwithstanding the exorbitant prices, the great theatre was crowded, the keenest interest being manifested, due in part to the rumour that the celebrated conductor was no longer what he had been—that, in fact, 'in front of the red flag, the bull would comply with himself like a cow,' as the critic of the *Tempo* quaintly put

it. The result entirely quieted such fears; but it was much to be regretted that the rehearsals of the opera had been few and insufficient. The lack of preparation was painfully evident.

On December 30 the Costanzi saw the first presentation of 'Maruf,' the new opera of Henri Rabaud, who came expressly from Paris to assist at its representation. The libretto, founded on one of the tales of the Arabian Nights, is from the pen of Lucien Nepoty. The opera, taken as a whole, reveals its composer as a musician of exceptional fineness and delicacy. It is to be regretted that the reception of the work at the Costanzi was not marked by that unanimity of applause which the opera in itself, and its 'magnificent production' (the appreciation is Rabaud's own) undoubtedly merited. The real reason of this equivocal success has been admirably revealed and justly condemned by Signor Belli, of the *Corriere d'Italia*, who thus wrote in his long critique of 'Maruf' published the day following its première:

If the French are unable to endure our music, which they classify as 'une chose pitoyable': if they call Mascagni's operas 'Les œuvres les plus triviales et les plus basses qu'on connait dans la musique raffinée,' and if they call Puccini's works 'un peu plus raffinées en apparence, mais ils ne sont pas moins vulgaires en réalité': in other words, if French critics show themselves thus discourteous and unjust, that is no reason why we should follow them on the same road, for in this way not only should we show ourselves forgetful of 'les règles les plus élémentaires de la courtoisie,' but also we should give them an excuse for thinking that our musical culture had made a halt at the productions of Ponchielli and Verdi.

A well-made point!

#### THE WINTER CONCERT SEASON

Rome is rich in concerts this winter, having no less than three first-class programmes, viz., that of the Philharmonic Society, that of the Amici della Musica, which is in its second year, and that of a youthful group of enthusiasts who have acquired the Bach Hall, which is fitted up with a good though small organ by Bossi, and was the centre of a group of dilettanti which, before the war, a well-known German lady had gathered round her. This hall took on a new lease of life on December 28, when it was opened to the public for the first of a series of twenty concerts, the honour of inauguration falling to an American gentleman, Dr. W. Green, who is organist of the American Episcopal Church in this city, and is also known in England. The concert included items by a trio of players from the Augusteum orchestra, and was a marked success. The programme is subjoined:

Prelude and Fugue in E minor	...	...	...	Bach
Choral, 'Wer nur den lieben Gott lässt walten'	...	...	...	—
Fugue in E flat major	...	...	...	—

At the organ—Dr. Green.

Three Sonate a tre da camera, from Op. 4	...	...	Corelli
Concerto grosso in B minor (for strings and pianoforte)	...	...	Händel

Dr. Green particularly distinguished himself in his interpretation of the Bach Choral.

The Amici della Musica inaugurated its second year of life on December 12 with an excellent concert, at which the following programme was presented, the pianist being Signor Dante Alderighi, a young artist who has already a past as a prodigy and who will no doubt soon be heard in London:

Quartet for strings, Op. 33, No. 6	...	...	Boccherini
Second Fantasy in C minor (pianoforte)	...	...	Mozart
Novellette (pianoforte)	...	...	Schumann
Andante and Scherzo, Sonata Op. 3 (pianoforte)	...	...	Brahms
Quartet No. 25, for pianoforte and strings	...	...	Brahms

The Philharmonic Society of Rome will inaugurate its season in January. The programme includes a commemoration of Sgambati, an exhumation of the oldest melodrama which has reached our days—Peri's 'Euridice'—the 'Stabat Mater' of Steffani, a little-known composer of the 18th century, and a grand centenary concert in which will be sung a cantata and two lyrics which have won the prize in a recent competition of the Society.

I must not close without noting some other items of the almost phenomenal musical activity at Rome during the past month. The Sistine Choir has been twice heard in

exceptional circumstances—at the funeral of the Marquis Della Chiesa, brother of the Pope, when the Requiem Mass of Perosi ('Pro Re Raviera') was sung, and at the solemn fifteenth centenary commemoration of St. Jerome, when a 'Papal Chapel' was held in St. Mary Major, with the attendance of a large number of cardinals, and the Mass 'Laudate Dominum de Caelis' of Orlando di Lasso was sung under the direction of Signor Rella, Perosi's assistant maestro.

At the Costanzi recently, the Russian dancers executed a new work of Respighi, entitled 'Lo scherzo veneziano,' which presents a Venetian carnival scene of Goldoni's time. It obtained an instant success.

Bronislaw Huberman has also given a concert at the Costanzi with a programme which included the Kreutzer Sonata, the Spanish Symphony of Lalo, and some Hungarian Dances of Brahms; and the Berlin pianist, Richard Burneister, has given a concert at the German embassy with works by Beethoven (the 'Appassionata'), Schumann, Schubert, and Liszt.

LEONARD PEYTON.

#### VIENNA

December has been a very interesting month, the Beethoven Festival in commemoration of the hundred and fiftieth birthday of the composer being celebrated by a series of concerts spreading well over three weeks. The chief of these, promoted by the principal musicians at Vienna, was held in the Bevedere Palace on December 12. The programme comprised the 'Egmont' Overture, played by the Philharmonic Orchestra under the direction of Dr. Schalk, Adagio, Op. 127, by the Rosé Quartet, Duet for pianoforte and violin by Messrs. Rosé and Grunfeld, and songs by Frau Schaumann and Herr Wiedermann. Thus practically the whole of the greatest musical talent at Vienna was to be heard on the same occasion. In the evening, at the Opera, a festival performance of 'Fidelio' was given under the direction of Richard Strauss. This was the composer's first public appearance since his return from South America, and he received a great ovation.

Dr. Strauss has had a very successful tour. At the concerts he conducted at Buenos Aires and other South American cities his programmes consisted of Wagner, Beethoven, and Mozart, besides examples of his own works. The greater part of the proceeds of this tour has been allotted to charity, 200,000 kr. going to the technical staff of the Vienna Opera as a Christmas gift, 100,000 kr. to each of the Opera pensioners, and 500,000 kr. to the Bürgermeister of Vienna for the starving children of the city.

Other Beethoven Festival concerts worthy of special mention are a series given by the Rosé Quartet of all the Beethoven Quartets, and a performance of the ninth Symphony by the Philharmonic Orchestra, with choir.

A performance of Johann Strauss' 'Fledermaus' was given on December 26 at the Opera, in aid of the Opera Pensioners' Fund. This is principally worthy of mention as showing the versatility of Herr Slezak. On the previous evening (Christmas Day) this artist had appeared as Tannhäuser, and the change to the low comedy part of Alfred in 'Fledermaus' was remarkable. Richard Strauss conducted the performance.

Korngold's new opera, 'Die Tote Stadt,' is in rehearsal here, and it is expected that a first performance will be given early in January. This work, which has already been produced in Germany, is very heavily scored, and employs pianoforte, harmonium, organ, celeste, and rattles.

STANLEY WINNEY.

Leicester City Orchestra gave its first concert of the season at Melbourne Hall on December 30. Under Mr. Harold C. Hind, and, in one case, Mr. G. E. Hilton, Mayor of Leicester and musical director to the city, the orchestra of fifty-five played Schubert's 'Rosamunde' Overture, Coleridge-Taylor's 'Petite Suite de Concert,' and other well-chosen items.

Features of special interest at Sir Frederick Bridge's forthcoming Gresham lectures will be the second performance of Deering's 'Country Cries' and the first complete performance of Cobbold's 'New Fashions.'



## Answers to Correspondents

'PLAINSONG STUDENT.'—Gigout's 'Gregorian Album' and Ropartz's 'Rhapsody on two French Carols,' are published by Leduc, Paris, and Durand, Paris, respectively. John E. West's Fantasia on 'Bristol' is published by the H. W. Gray Co., New York. All may be obtained through Messrs. Novello.

Several readers have sent replies to a recent inquiry for a book giving specifications of modern organs. Some specifications have lately appeared in the *Music Student*. The only book that seems to meet the case is the latest edition of Thomas Elliston's 'Organs and Tuning' (Weekes, 21s.).

A correspondent asks for the name of the publisher of Wilson's 'When I survey,' presumably a song. Can a reader tell us?

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